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ABSTRACT

This curriculum guide presents the English Language Arts curriculum for grades 9-12. The guide is based on an interim guide issued in 1983, and incorporates the suggestions of those teachers who field tested the interim guide. The first section, an overview, discusses rationale, goals for the teacher, objectives for the student, program framework, implementation, and evaluation. The research basis for the curriculum is described in the second section. The following sections detail the curricula for grades 9, 10, 11, and 12, as well as for grade 12 elective credits. A 59-item bibliography and a four-item annotated bibliography for teachers conclude the guide. (SR)

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**english
language arts**



grades 9-12

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This guide replaces the grade 9 Language Arts Guide (1968 to 1982), the English 100, 200, 300 and the English 101, 201, 301 guides (1974 to 1982), and the English Language Arts 9-12 interim guide issues in 1983. The English Language Arts K-12 interim guide issued in 1981 is still in effect as are the Journalism 105, 205 and the Drama 105, 205, 305 guides. This final guide is based on the interim document and incorporates the suggestions of those teachers who field tested the interim guide. It will become the approved 9-12 guide, effective September, 1987.

Teachers wishing further information related to viewing skills are referred to the Senior High Art Curriculum.

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overview

OVERVIEW

RATIONALE

The intervening years since the last review of the Senior Years English Language Arts curriculum have been years of intense research focused on the question "How does an individual learn language?" They have also been years in which the student population of our high schools has changed dramatically (e.g., increased ability range) as more and more students are staying in school to the end of grade twelve. Finally, they have been years in which our society has placed ever-increasing demands on the language and thinking abilities of its citizens.

This guide attempts to respond to these changes by:

- . Recognizing that language development at the senior years level is a part of an ongoing learning process,
- . Placing emphasis on the student as a learner rather than on what is to be learned,
- . Providing greater flexibility for teachers in planning programs to meet the needs of their particular students, and
- . Suggesting strategies (e.g., integration, diagnostic teaching) which aim to increase the efficiency of the instructional process.

Consequently, this guide presents a framework within which teachers are asked to plan programs aimed at meeting the needs of their particular students by emphasizing the following:

In Philosophy

- . an integrated approach to learning based on students' prior experience and language, and on students exercising language skills through meaningful activities involving listening, speaking, reading and writing;
- . the primacy of listening and speaking in language growth;
- . an increased range and variety of language use on the part of students in all modes--listening, speaking, reading and writing;
- . the recognition of the importance of the process as well as the product--in thinking, in communicating, in activities;
- . the importance of students' responses to language, to literature and to the world as reflected in literature;
- . student growth through increasingly sophisticated levels of engagement with language and through an increasing complexity of content, style, and form;
- . development of independence and responsibility on the part of the student for his/her own learning;

- . an expanded definition of literature so as to include various forms of transactional and artistic literature (oral, written, and visual) as well as literature as it has been traditionally known;

In Methodology

- . careful sequencing of activities;
- . use of flexible grouping;
- . opportunities for class group and individual, intensive and extensive study;
- . emphasis on the teacher as coach, rather than as purveyor of knowledge;
- . increased efficiency of class time through integration, flexible grouping, and recognition of individual needs;

In Materials Selection

- . use of a wide range and variety of materials to meet the needs of students;
- . continued use of novels, short stories, poems and drama, but these should be complemented with materials such as film, newspapers, television, radio, songs and people;
- . choice of a variety of materials for individual and group study (e.g., six to ten copies of a title);
- . reusing materials (e.g., those introduced earlier in the course or at earlier grades) for different purposes, or at different levels of understanding;
- . increased responsibility for the students to locate some of their own materials;
- . enhanced role for the library/resource centre;

In Evaluation

- . evaluation of process as well as product;
- . use of a variety of evaluation techniques for both cognitive and affective aspects (teacher observation, checklists, interviews, cloze tests, standardized tests, peer and self evaluation);
- . increased emphasis on formative evaluation for the purpose of identifying and responding to students' strengths and weaknesses;
- . developing students' evaluative skills so that they can take increasing responsibility for their own learning;
- . maintaining files of student work as a demonstration of student growth and as the basis for student and/or parent conferencing.

GOALS FOR THE TEACHER

Since language is both individual and social, this program stresses the need for establishing a learning environment within which students can experience and use language in functional, artistic, and pleasurable ways with the aim of developing language proficiency to a level appropriate to the individual's aptitudes, abilities, and needs. Therefore, the goals of the English language arts program are:

1. To promote both the student's proficiency and enjoyment in using language:
 - . as a tool for thinking and learning--a symbolic system for putting ideas, both concrete and abstract, into a form that they can understand;
 - . as a vehicle for communicating--a coding system for exchanging thoughts and feelings through listening and speaking, reading and writing;
 - . as an object of enjoyment--a means of gratifying aesthetic needs through artistic appreciation.
2. To foster the student's growth through literature by:
 - . extending experience beyond the physical limitations of one's own life;
 - . stimulating a personal response to the content and language of the literature;
 - . exposing him/her to the vast number of concerns, viewpoints, and emotions that are a part of literature and life.
3. To promote the student's semantic, structural, and historical knowledge of language.

OBJECTIVES FOR THE STUDENT

Thinking

As a result of their participation in the program, students should be able to:

1. associate concepts* and the attributes of concepts by:
 - . becoming aware of new concepts in both the real world and in language;
 - . recognizing the specific physical and functional attributes associated with specific concepts;
 - . picking out the identifying features of new concepts;
 - . recognizing how different concepts relate, or do not relate, to one another;
 - . learning specific patterns of concept relationships, e.g., subordinate, superordinate;
 - . recognizing concepts presented in different contexts;
 - . learning strategies for recalling concepts;
 - . learning to classify and categorize concepts;

* The definition of concept used in this instance is Frank Smith's. He defines a concept as a cognitive category having physical features, functional features, class membership, and examples. For a further discussion of concepts and concept development, see the thinking section in the second part of this guide.

2. recognize, recall and generate different sequential patterns, such as:
 - . temporal or chronological sequencing (including such sequences as flash-back);
 - . spatial or directional sequencing;
 - . general to specific (deductive) sequencing;
 - . specific to general (inductive) sequencing;
 - . cause/effect sequencing;
 - . conditional sequencing;
 - . symbolic or metaphoric sequencing;
3. analyze and synthesize concepts and concept sequences by:
 - . recognizing generating, and applying concept generalizations, e.g., analogy, cause-effect, parallelism;
 - . recognizing and generating meaningful comparisons and contrasts between concepts and concept sequences;
 - . identifying the elements of a concept or sequence of concepts (analysis) and re-assembling these elements into new workable arrangements (synthesis);
 - . recognizing that concepts can be classified and re-classified along a number of different dimensions or patterns (restructuring);
4. evaluate concepts and the ordering and presentation of those concepts by:
 - . identifying such features as bias, over-generalization, lies of omission and false reasoning;
 - . formulating generalizations about the general properties of a number of real or vicarious experiences and evaluating those generalizations;
 - . distinguishing between fact and opinion by evaluating the supporting evidence;
 - . weighing the author's/speaker's choice of language (register), content and style as related to the communication context;
 - . characterizing the similarities and differences of a number of concepts, patterns or generalizations;
 - . abstracting the general properties of a number of direct, concrete experiences and evaluating the appropriateness of the abstraction;
5. apply a variety of thinking processes by:
 - . making decisions based on the evaluation of concepts and the ordering and presentation of those concepts;
 - . restructuring sequences, categories, generalizations, and abstractions for a variety of communicative purposes;
 - . predicting reasonable or meaningful extensions of concept sequences or patterns;
 - . summarizing the identifying characteristics of a set of concepts or concept patterns;

- . selecting and focusing on aspects of concept patterns, generalizations or abstractions for the purpose of discussion or analysis;
- . observing a series of concepts and developing hypotheses about the genesis or implications of the series.

Literature

Through their experience with a wide range of literature, students should:

- . increase their understanding of various literary uses of language;
- . develop an awareness of the breadth of literary forms and purposes;
- . recognize a literary work as a reflection of its own time;
- . increase their understanding and appreciation of a variety of cultures and perspectives;
- . appreciate the power of literature to communicate, to create experience, to evoke emotional and intellectual responses;
- . increase their awareness and understanding of literary techniques, conventions, organizational patterns and elements and how these interrelate to form a unique work of literature;
- . increase their awareness and understanding of the various forms and genre and the contribution of each to literature as a whole;
- . deepen their own personal response to literature while moving toward a more objective, analytical response.

Language Study

As a result of their involvement with the study of language, students should:

- . increase their understanding of usage conventions;
- . become aware that what is appropriate usage in one situation may be very inappropriate in other situations;
- . develop an understanding of the sound and orthographic conventions of languages;
- . increase their understanding of words, word parts and word development over time;
- . increase their understanding of grammar and the syntactic relationships of language;
- . become aware of dialect differences and how language changes over time and location.

Listening

As a result of planned listening activities, students should be able to:

- . expand their listening vocabulary;
- . discern main ideas;
- . recognize supporting details;
- . follow sequential order;
- . infer information from such elements as tone, diction, register, gesture;

- . understand and make comparisons;
- . predict outcomes;
- . question critically;
- . determine relevance;
- . differentiate between fact and opinion;
- . detect bias;
- . detect fallacious reasoning;
- . differentiate between emotional and rational language;
- . recognize and appreciate figurative language;
- . follow oral narration, description, exposition, and argument by perceiving variations in chronological, spatial, and logical development;
- . recognize dialect and language communities;
- . evaluate the appropriateness of language usage;
- . evaluate their own listening performance.

Speaking

As a result of their participation in various speaking activities, students should be able to:

- . expand their speaking vocabulary;
- . recognize the relationship between speaking and listening, between speaking and writing;
- . use appropriate enunciation, pronunciation, projection, tonality, inflection, body language, and pacing;
- . use language appropriate to audience and situation;
- . express ideas and feelings;
- . organize and present material for various purposes (e.g., inform, persuade);
- . develop proficiency in supporting, clarifying, questioning, comparing and contrasting, qualifying, defining, summarizing, and paraphrasing;
- . read orally for various purposes;
- . develop skills useful in chairing, participating, moderating, and reporting;
- . use equipment such as microphones, tape recorders, overhead projectors;
- . evaluate their own speaking performance.

Reading

As a result of their involvement with various reading activities, students should be able to:

- . consolidate and extend skills of previous grades;
- . recognize the ways in which ideas are organized for specific purposes;
- . develop the habit of establishing a purpose for reading;
- . consolidate and extend their knowledge base;
- . use prior knowledge as a framework for learning;
- . develop critical or evaluative reading skills;
- . extend their ability to adjust reading rate to the purpose for reading;
- . extend their ability to use reading both as a tool for learning and as a source of pleasure;

- . extend their ability to decode written language by applying a combination of the following: sight vocabulary, phonics, structural analysis, context, meaning vocabulary, punctuation, sentence patterns, usage, and dictionary skills;
- . develop their research and library skills;
- . extend their ability to move beyond the literal meaning to interpret meanings not actually stated;
- . evaluate their own reading performance.

Writing

As a result of their participation in a wide range of writing activities, students should be able to:

- . write honestly about personal experiences, opinions, and concerns as a means of growth in self-perception and self-understanding;
- . write on various kinds of topics for various purposes and audiences in a planned, organized manner;
- . adjust the language register for various purposes and audiences;
- . understand the importance of the underlying principles of clear, logical thinking in organizing and developing ideas;
- . discover, limit, research and develop their own topics;
- . write descriptive, narrative, expository, argumentative and persuasive prose, and appropriate combinations of these;
- . write experimentally and imaginatively;
- . develop fluency in the kinds of writing likely to be of practical use;
- . write about content from other school subjects;
- . use a variety of sentence structures;
- . use precise diction, spelling, and punctuation;
- . discuss their reactions to the ideas, approaches, and underlying assumptions in each other's writing;
- . evaluate their own writing performance.

PROGRAM FRAMEWORK

Overview

In recognition of the cumulative nature of language, thinking and literary appreciation skills, and of the wide range of student abilities and needs at the senior years level, separate lists of objectives for each grade have not been provided. While some objectives may receive greater emphasis at one grade level than another, all objectives stated above and/or in the listening, speaking, reading, writing, literature and language study sections of the second part of this guide are considered to be the objectives of each grade, nine through twelve. Grade twelve teachers will, however, interpret the objectives quite differently from grade nine teachers.

Essentially, what differentiates grade levels are:

- . the difficulty and sophistication of the ideas and materials,
- . the level or depth of the students' engagement with the ideas and materials (see levels of engagement),
- . the extent to which students are able to control the various elements or variables of the communication process (see instructional emphasis).

While an instructional focus is provided for each grade level, the development of the specific course of study for a particular group of students is the professional responsibility of the teacher and English department based on their knowledge of the abilities, interest, and background of those students. That is, the teacher will need to select from throughout this guide those ideas, concepts, strategies, objectives, vehicles, and materials (see also Manitoba Textbook Bureau Catalogue) that best suit a particular class at a particular time. To assist teachers in setting an appropriate level for interpreting the objectives, focusing instruction, and planning activities from one grade level to the next, two descriptors, "level of engagement" and "instructional emphasis" are used throughout this guide to provide an instructional framework.

Levels of Engagement

It is important to note at the outset that the levels of engagement suggested below are not presented as descriptions of student response; for example, students at all levels are expected to apply their skills. These levels are presented as instructional foci in an attempt to help teachers select and organize instructional activities, and to establish a reasonable level of expectation for their students. The goal is to guide students in their abilities to think, respond, and communicate in an increasingly sophisticated and independent manner. While the levels of engagement purposely reflect this increasing sophistication and independence, they should not serve to limit the students' response; that is, the levels of engagement are intended to provide an instructional framework for the teacher, not a learning model for the student.

The level of engagement identified at grade nine is exploration, moving to awareness at grade ten, evaluation at grade eleven, and application at grade twelve. As stated previously, this does not mean that grade nine students will spend the year exploring in the absence of any awareness or that grade ten students will be aware of how the variables of communication work but not evaluate their effectiveness. It does mean, however, that the teacher's primary instructional purpose at grade nine is exploration. Students should be involved in activities which require them to experience through listening and reading a very wide range of materials and to experiment through speaking and writing with a variety of ways in which this experience can be shared.

The levels of engagement are expanded and explained for each grade level in the grade specific sections.

Instructional Emphases

In addition to levels of engagement, the instructional framework sets out specific areas of emphasis for each year. These areas of emphasis are based on the elements of the language process. The purpose of presenting these as emphases is to aid teachers in focussing instruction on language as process and on the important elements of that process. As with "levels of engagement," they should not serve to limit student response.

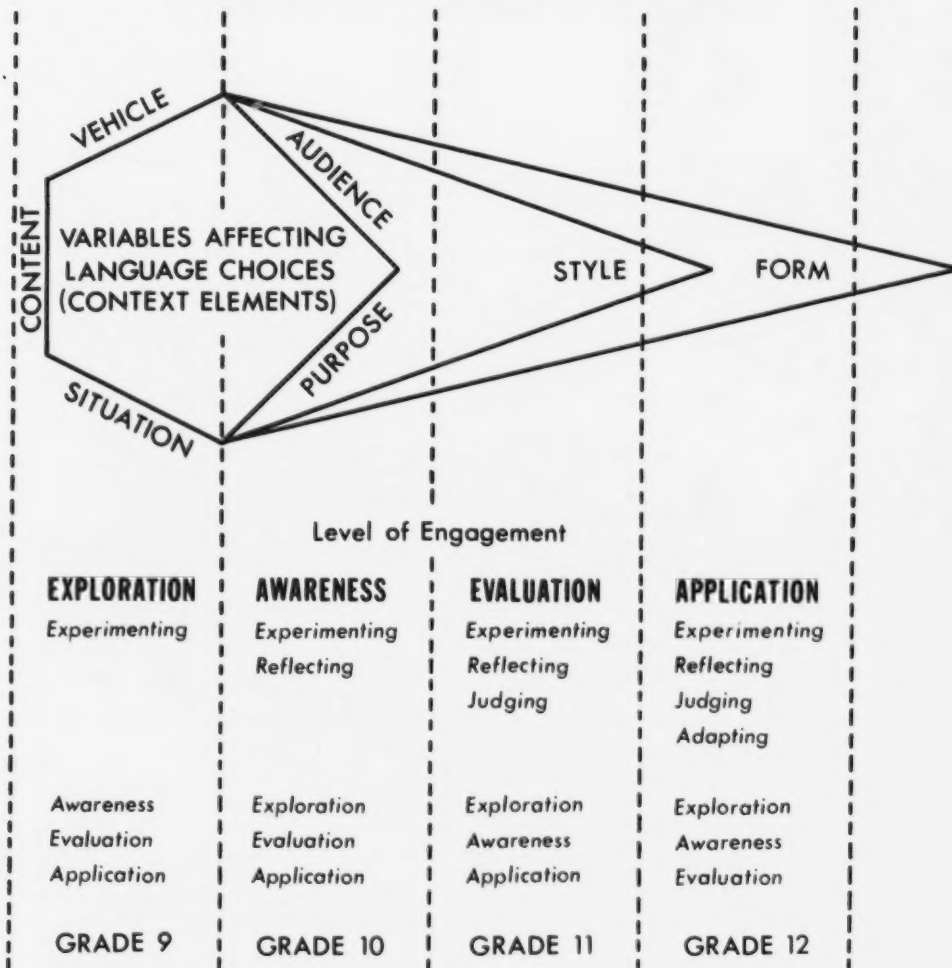
While all elements of the language process are present wherever language is used, it is useful for instructional purposes to sequence these elements according to increasing levels of difficulty. This sequencing serves to highlight certain elements at particular times and, at the same time, provides the teacher with an organizational framework. At grade nine, then, the instructional emphasis is on the three most concrete elements of the communication context, namely: content, vehicle, and situation. At grade ten, the instructional emphasis is on the two remaining elements of the communication context, audience and purpose. The emphasis at grade eleven shifts to a consideration of style and how stylistic choices are affected by the five context elements of content, vehicle, situation, audience, and purpose. Finally, the grade twelve emphasis is on form and a consideration of how all of the previously mentioned elements affects the final product. This emphasis on form leads naturally to the specialized elective courses in grade twelve as the specialization is achieved by emphasizing specific forms.

The instructional emphases are expanded and explained for each grade level in the grade specific sections.

The following diagram presents a graphic representation of the instructional framework. The pentagon on the left side of the diagram represents the five variables which affect language use (content, vehicle, situation, audience, and purpose). The sides of the pentagon indicate that the five variables interact to produce the elements at the right of the diagram (style and form). The diagram further indicates that all elements are present and interacting with one another in every communication context. Consequently, no one element can be considered alone except in a very artificial manner, without some consideration of the other elements. The grade level instructional emphasis, indicated in the diagram by broken, vertical lines, should not serve to exclude other elements from consideration but rather to highlight certain elements at times for instructional purposes. For example, an emphasis on situation should result in exploring a number of situations to discover how the situation affects the communication as a whole.

In the center of the diagram, the levels of engagement (exploration, awareness, evaluation, and application) are identified by grade. The levels of engagement are intended to reflect the increasing sophistication of the students interaction with, and response to, the materials and structures with which they are engaged. The levels of engagement, in partnership with

DIAGRAM OF THE INSTRUCTIONAL FRAMEWORK



the instructional emphasis, should serve as a guide for the teacher in planning appropriate activities and instruction and in establishing reasonable levels of expectation for students' responses. The levels of engagement do not indicate the level of thinking that students should be doing; students should be employing all levels of thinking skills at all levels of engagement.

Finally, the cumulative nature of the instructional process should be noted. All elements presented at earlier grade levels should be reconsidered at each successive grade in light of the more sophisticated level of engagement and in relation to the language elements that serve as the grade level emphasis.

Overview Chart

The chart presented on the following page gives a brief overview of the senior years program in terms of the levels of engagement, the instructional foci, and the instructional emphases. The chart also suggests the types of materials that might be used at each level. It should be noted that as students progress through the four senior years, they should develop an increasingly sophisticated ability to move beyond a purely personal perspective to a response that is both personal and formal.

IMPLEMENTATION

The Implementation Process

This guide is based on research which focusses on the student as a learner rather than on what is to be learned. Therefore, while the goals are much the same as those stated in previous guides, the method by which the goals are achieved is significantly different.

This guide has been written, then, in response to the question, "How does an individual learn language?" as opposed to the question "What must I teach?" Keeping this focus in mind, one may summarize the principles of effective implementation as follows:

- . Implementation is a process, not an event, and as such occurs over a period of several years.
- . Implementation will undergo continuous adaptation in response to developing skills in both teacher and student.
- . Implementation is a process of professional development and growth, at once both personal and collegial.
- . Implementation is a process of clarification involving additional and currently used materials, new teaching approaches, and new or revised philosophical assumptions.

AN OVERVIEW OF THE SENIOR YEARS

	GRADE NINE	GRADE TEN	GRADE ELEVEN	GRADE TWELVE
ENGAGEMENT	<u>LEVEL OF ENGAGEMENT: EXPLORATION</u> Students explore language and literature, using a wide variety of materials, situations, and activities which are particularly suitable for generating ideas and evoking personal response.	<u>LEVEL OF ENGAGEMENT: AWARENESS</u> Students become aware of the social implications of language and communication; an appreciation of the social role of literature.	<u>LEVEL OF ENGAGEMENT: EVALUATION</u> Students evaluate ideas and style in materials studied and in their own work. They are encouraged to be more critical of stylistic choices made and to use these choices as clues to the intellectual or emotional attitude of the speaker or writer.	<u>LEVEL OF ENGAGEMENT: APPLICATION</u> Students are required to apply a wide variety of forms (vehicles, media, genres) to various communicative situations in their own speaking and writing. They should demonstrate a knowledge of various philosophic and cultural influences on language and literary forms.
FOCUS	<u>FOCUS OF INSTRUCTION</u> Activities are designed to encourage students to reveal and clarify, for themselves, their own opinions and feelings about concerns and ideas of interest.	<u>FOCUS OF INSTRUCTION</u> Activities are designed which will move students beyond a preoccupation with personal concerns to an awareness of their responsibilities to others in communication, in their roles as listeners, speakers, readers, and writers.	<u>FOCUS OF INSTRUCTION</u> Activities are designed to allow for a more critical examination of meaning. Students are required to show greater objectivity in their own style and an improved ability to deal with abstract ideas.	<u>FOCUS OF INSTRUCTION</u> Activities are designed to consolidate the work of previous grades so that students are able to deal effectively with different communication situations, particularly those addressing unseen audiences.
EMPHASES	<u>INSTRUCTIONAL EMPHASIS</u> Three concepts of communication are explored--content, situation, and vehicle--so that students realize how the meaning or content of a communication is related to the situation in which it takes place and the vehicle of expression chosen.	<u>INSTRUCTIONAL EMPHASIS</u> Two major communication concepts are emphasized: audience awareness and purpose. Students should be able to see the operation and relationship of all <u>five</u> variables in communication contexts: content, situation, audience, purpose and vehicle.	<u>INSTRUCTIONAL EMPHASIS</u> Style is regarded as the overall effect of language used in communication. Building upon the knowledge gained over the previous two years, students are made aware of the power and richness of language used in selections and are encouraged to expand and control their own use of language.	<u>INSTRUCTIONAL EMPHASIS</u> Emphasized is the application of the communicative and stylistic skills learned from grades nine to eleven to a variety of forms.
APPROPRIATE MATERIALS	<u>APPROPRIATE MATERIALS: BREADTH AND VARIETY</u> Special emphasis on a wide range of materials, both fiction and non-fiction, which will evoke personal responses such as: diaries, autobiographies, descriptive and narrative articles, journals, personal letters, human interest stories, and news items; myths, legends, fables, parables; short stories, one-act plays, science fiction and mysteries, playscripts, novels/novellettes, ballads, narrative poems, folk-songs, improvisations, readers' theatre, small-group workshops, scripting, magazines, cartoons, films, videos, commercials, news and sportscast.	<u>APPROPRIATE MATERIALS: SOCIAL CONTEXTS</u> Emphasis is placed on the choice of materials that show the social involvement and responsibilities of the reader, speaker, and writer such as: editorials, notices, public letters, business letters, biographies, articles, journals, reports, essays, short stories, and novels centering on conflict; Shakespearean and modern full-length plays, one-act plays; ballads, sonnets, lyrics; advertisements, cartoons, documentaries, speeches, slide presentations, television, film.	<u>APPROPRIATE MATERIALS: A RANGE OF STYLES</u> Emphasis is placed on exposure to and the use of a wide variety of styles found in articles, essays, letters, journals, and editorials from various periods and places: novels, short stories and plays from different times, cultures, and places; modern and Shakespearean full-length plays; lyrics, sonnets, dramatic monologues, free verse; allegorical pieces, historical writing, and fantasy; panels, debates, speeches, reports, seminars, songs, films, docudrama, radio/television and live drama, interviews, discussions.	<u>APPROPRIATE MATERIALS: A RANGE OF FORMS</u> Emphasis is placed on exposure to and use of a wide variety of forms such as: poetry (elegy, epic, sonnet, pastoral, free verse), prose (allegory, biography, psychological novels, short stories), drama (scripts, live, film, radio, Shakespearean and modern), letters, essays, reports, speeches, research papers, editorials, briefs, interviews, seminars, forums, documentaries, abstracts, resumes, newscasts, docudramas, vignettes.

- . Implementation is a process of careful planning and evaluation based on the principles of learning identified in the guide and on an awareness of the thinking processes being developed in the student.
- . Implementation will involve a teacher exploring new and increasingly efficient, instructional techniques, while maintaining those strategies which have been particularly effective in the past.
- . Implementation could begin with embedding new strategies into existing practices, followed by collecting new strategies into units, eventually by constructing sequences of integrated units.
- . Implementation will involve exploring a number of techniques which facilitate the shift from emphasis on content to an emphasis on process such as small-group activities, differentiated assignments, formative evaluation.

Differentiating Instruction

The English Language Arts Guide 9-12 presents a framework within which teachers are expected to plan courses which aim to meet the needs of the particular students they teach. It was felt that any decisions as to grouping of students for the purpose of meeting these needs must be made by the teachers who know and work with the individual students concerned. In keeping with this principle, all decisions related to the grouping of students, including the decision as to whether or not to maintain separate "01" and "00" classes, have been left to the school to give teachers greater flexibility in meeting the varying needs of their students.

Regardless of the grouping procedures used, all students should receive instruction and participate in activities which provide opportunities for them:

- . to develop and use their language (listening, speaking, reading, and writing) to the best of their ability, across the full range of objectives,
- . to experience and respond to a wide range of literature,
- . to extend their thinking skills through the language arts,
- . to gain insight into how language works, and
- . to develop their affective and social skills.

Furthermore, regardless of grouping procedures used, teachers must consider the needs and abilities of their particular students when planning instructional strategies, selecting materials and determining the level of sophistication students should achieve in meeting the objectives.

That is, whether or not a school or divisional staff decides that the best way of meeting the needs of their particular student body is to maintain the "01" and "00" distinction, and to group students accordingly, teachers should consider the following points while planning their courses.

1. The teaching style for less academically inclined students should be more supportive than that used with their more academic peers. For example:
 - . more explicit instruction may be necessary to develop organizational or planning skills, language processing skills, and thinking skills;
 - . more explicit assistance may be necessary to develop a conceptual framework within which meaningful listening, speaking, reading, and writing can take place;
 - . more attention should be given to breaking down complex tasks into a series of specific tasks with short-term objectives leading toward longer term goals;
 - . greater care should be taken to present new concepts in as concrete a way as possible; i.e., use of film, other visuals, models, demonstrations, and role-playing activities;
 - . more attention should be given to assisting students in relating the vicarious experience of literature to the real experiences of self and others;
 - . more direction may be required in assisting students to integrate their language processing skills with their information organizing skills in activities such as report writing, oral presentations, and note taking.
2. All materials should be selected with the needs, interests, and abilities of the particular students in mind. In general, however, less academically inclined students may require a somewhat different mix of materials than the more academically inclined. For example:
 - . more emphasis may be given to shorter works such as articles, short stories, one-act plays, scenes, and news reports in preparation for dealing with longer works;
 - . more attention should be given to extending the students experience with a wide variety of literary and communication forms;
 - . greater care should be taken in selecting tasks which help to bridge the gap between the students' experiences and their literary experiences;
 - . more emphasis should be placed upon works which deal with the outward reactions of people to situations and other people than on works which deal with inward looking rationalizations of self;
 - . more emphasis should be placed upon works which demonstrate the communication techniques used in real-life situations.

3. All students should be expected to respond at a personal level to a variety of literature and communicative situations and to express their responses (oral and written) in clear, concise language. Also, all students should be given the opportunity and encouragement to move through the personal response to a more formal level of response. In general, however, both the responses and the expression of those responses of the less academic students will differ from those of their more academic peers. For example:

- a) the response of some students will continue to be tied fairly closely to personal experience, even at the grade twelve level. These students will tend to present their responses in a more informal style. That is, the ideas presented will be supported more on the basis of personal experience and interpretation than on the opinions of critics.
- b) the responses of other students will reflect an increasing ability to stand back from their personal response and examine that response in a more objective, perhaps intellectual or academic way. These responses will require a more formal, more carefully documented style of presentation.
- c) some students will become much more able to set their own priorities, divide a larger task into steps, and budget their time than others. That is, they will become much less dependent on the teacher.

In general terms, a minimum requirement for students graduating with one grade twelve English credit or a 301 standing would be described as in "a" above. Students graduating with two grade twelve English credits or a 300 standing should meet the requirements indicated by "b" and "c" above.

Reporting Credits

In order to provide schools with greater flexibility in reporting students' credits in English Language Arts, the course listing has been revised to include the following course categories:

Current list unchanged:

<u>Subject</u>	<u>Level and Course = Credit</u>		
English Language Arts	100 = 1.0	200 = 1.0	300 = 2.0
	101 = 1.0	201 = 1.0	301 = 1.0

Additional Categories:

<u>Subject</u>	<u>Level and Course = Credit</u>		
English: Unstreamed	100 = 1.0	200 = 1.0	
English: Core			301 = 1.0
English: Core and Elective			300 = 2.0
Additional English Elective			300 = 1.0

Explanatory Notes

1. English: Unstreamed

100 = 1.0 200 = 1.0

Grade ten and eleven students' credits may be reported under this listing by schools which have decided to replace "00" and "01" courses with one course designed to meet the needs of the full range of students. Schools which are continuing to offer separate "00" and "01" courses will report students' credits as they have done in the past.

2. English: Core

301 = 1.0

Reporting of students' credits under this listing indicates that these students have completed the "Grade 12: Core (mandatory credit)" within the framework of this guide.

3. English: Core and Elective

300 = 2.0

Reporting of students' credits under this listing indicates that these students have completed the "Grade 12: Core" plus one of the four electives, namely: "Language and Literary Forms," "Language and Transactional Forms," "Language and Dramatic Forms," or "Language and Journalistic Forms," within the framework of this guide.

4. Additional English Elective

300 = 1.0

Only students who have met the requirements of "English: Core and Elective, 300 = 2.0" outlined in (3) above, and who have completed an additional elective chosen from: "Language and Literary Forms," "Language and Transactional Forms," "Language and Dramatic Forms," or "Language and Journalistic Forms," within the framework of this guide, may be assigned credit under this listing. That is, these students would have completed English 300, core plus one elective, and an additional elective for a total of three credits.

A Planned Program

A balanced, integrated English program has the following characteristics--it:

- . organizes language learning so that students may relate knowledge and their use of language to their own lives, experiences, feelings, and beliefs;
- . takes into account where the students are and begins there;
- . makes provision for both the cognitive and affective growth of students;
- . brings together all aspects of English--thinking, listening, speaking, reading, writing, literature, and language study--in a purposeful way;

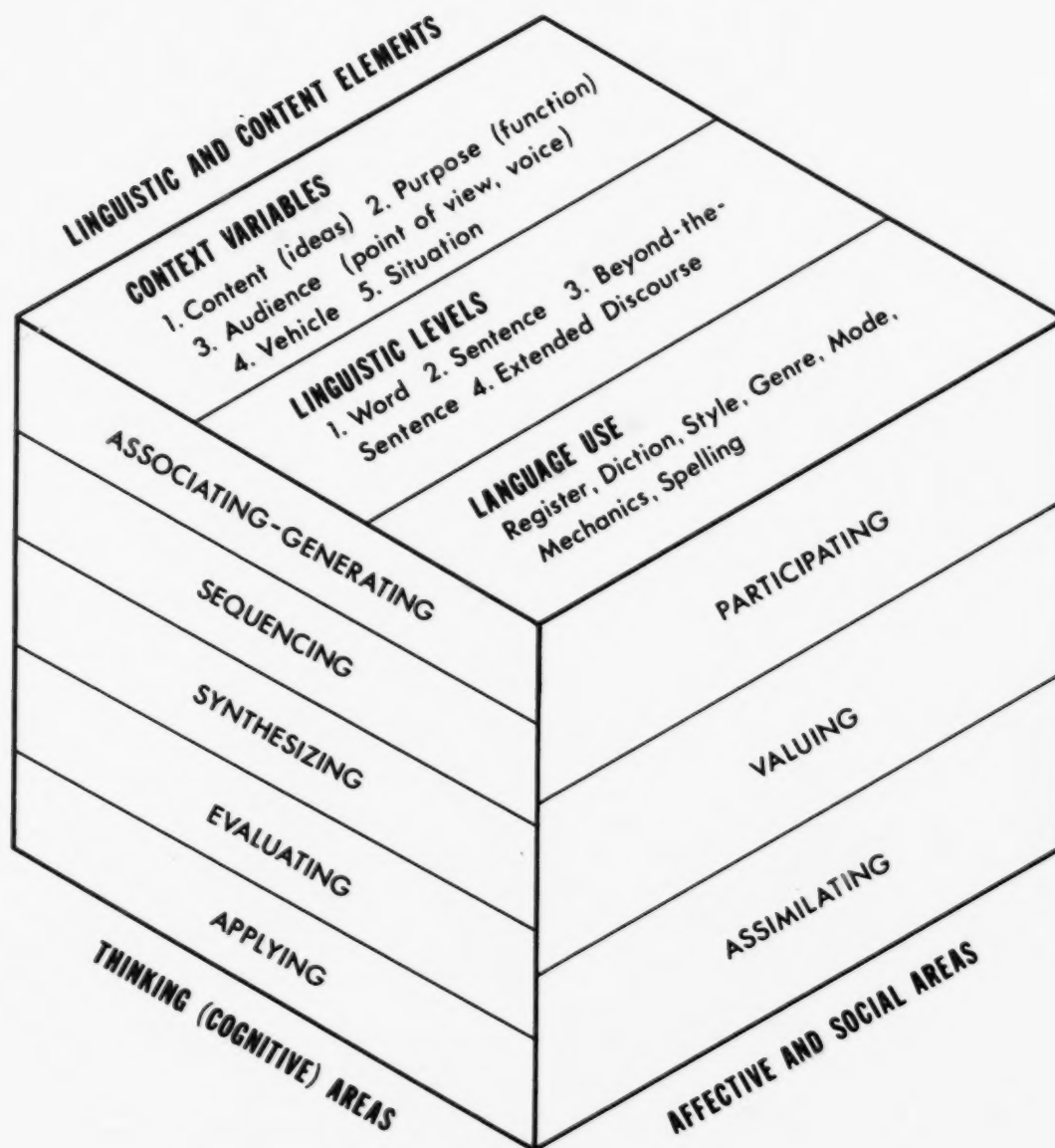
- suggests that language must be viewed, constantly taught, and experienced as a totality of four modes--listening, speaking, reading, and writing--and provides for a balanced emphasis on each aspect or skill;
- develops out of the experience of students and aids students in expanding their experiences in both language and literature;
- stresses the importance of the thinking (organizing) skills, so that students learn operationally first to apply language appropriately to situations and problems (i.e., to narrate, describe, explain, speculate, analyze, synthesize, generalize, evaluate) and then to employ the ways (devices) involved in each technique across the four modes of language;
- provides for a balance between extensive and intensive approaches by distinguishing between the skills and competencies required for long-term growth and those particular skills and competencies required for mastery at each grade level;
- allows for meaningful flexibility, which will permit various kinds of grouping, timetabling, and a wide range of materials to serve the needs of different kinds of students;
- has an overall pattern for development which teachers can follow;
- sees students as contributors to the study of English Language Arts;
- makes provision for individual, small group, and class work;
- takes into account teaching situations, practice time, and production.

A Teaching Model for Achieving a Balanced Program

The diagram on the following page is presented as an aid for teachers in considering the elements of a balanced language arts program and in developing balanced sequences of activities that incorporate the essential elements of language instruction. It also illustrates the ways in which a teacher might organize a sequence without overlooking any essential elements.

The model presented has three major and essential components that are central to the language process, represented by the faces of the model: Thinking Areas (presented on the left-hand face), Affective and Social Areas (presented on the right-hand face), and Linguistic and Context Elements (presented on the top face). The purpose of the model is to illustrate how each of the thinking (cognitive) abilities runs across all the areas of affective and social growth, and how they are central to growth in linguistic abilities and abilities in manipulating the context variables. By the same token, the affective and social abilities run across all areas of language and language growth as well as across all levels of the thinking abilities.

A TEACHING MODEL FOR DEVELOPING A BALANCED PROGRAM



In developing units of instruction, the teacher can choose any element on any face of the model as a central focus or "theme." However, in planning, teachers should be aware that instruction needs to be included from all faces of the model in order to achieve a balanced program. The teacher, for example, may choose to arrange a sequence based on content (themes) as the central focus over part of the year. In order to achieve a balanced program, the sequence would need to include the following:

1. work from each of the thinking skills (which thinking skills should be emphasized would probably depend on the students' level of engagement);
2. work in all areas of affective and social participation abilities (participating activities, valuing activities, and assimilating activities);
3. work in all four of the linguistic levels (word, sentence, beyond-the-sentence, and extended discourse);
4. work in as many different areas of purpose, audience, vehicles, and situations as possible;
5. work focussing on the different areas of language use.

The model is presented in the hope that a teacher can quickly assess along the way whether all the elements of a balanced program are being attended to, and, if not, what areas need to be developed. A year's work should include work with each element of the model. The depth and breadth of the work with each of the elements would be, of course, dependent on the instructional needs of the student.

Time Allotments

The time allotment for grade nine English Language Arts is 220 hours. Time allotments for English Language Arts courses grades ten to twelve are 110 hours per credit. Since English Language Arts 300 is assigned two credits (one mandatory credit and one elective credit) 220, hours are required.

Within these time allotments and with the needs of individual classes and students in mind, the approximate ratio of time spent instructing and practicing each of the major skill areas should be:

listening - 20%
reading - 25%

speaking - 20%
writing - 35%

Since thinking and language are integral to all classroom activities, and since literature is the major source of content, it is assumed that these areas will form the basis for all classroom activities and so no time allotments can be specified.

Selecting Materials for an Integrated Program

A number of factors will influence the choice of materials for an English Language Arts program in the high school. These could include: students' interests and abilities, availability of texts, the organizing principle (theme, skill, genre, workshop), the cultural framework of the local community, the length of classes, and whether or not the school is semestered. While these factors may place some constraints on the specific selection of materials for a specific course, they should not prevent any teacher from ensuring that the amount of literature that a student encounters (both in the traditional sense and in a broader definition) is significantly increased.

A major aim of this curriculum is to assist students, during their high school years, to build a personal and varied repertoire of print and non-print literature upon which they can draw. For this reason, and to give teachers greater flexibility in meeting the needs of their students, no minimum requirements are suggested. The emphasis should be on maximum rather than on minimum exposure and involvement.

In keeping with this emphasis the choice of materials for an English Language Arts program in the high school should include:

- . Canadian and non-Canadian materials
- . selections from the past and selections from the present
- . fiction and non-fiction
- . a variety of genres, forms, styles, and purposes
- . materials to be read silently and materials to be read aloud
- . materials to be studied intensively and materials to be studied extensively
- . materials the students can handle comfortably and materials which will stretch the students' understanding and abilities
- . a variety of perspective
- . a variety of cultural backgrounds
- . a variety of interest and reading levels
- . a variety of print and non-print vehicles
- . a variety of audiences

Materials should also allow:

- . for a variety of instructional approaches
- . for a careful consideration of the level of student response
- . for a variety of classroom activities, including both small-group work and individual study
- . for development of a framework of archetypal and related images
- . for an increasingly sophisticated level of enjoyment from the reading process
- . for the study of each genre at a level appropriate to student abilities and interests
- . for a developing awareness of the interrelatedness of literature across its full range and variety of forms

While these recommendations apply to the entire high school program, teachers should aim for balance and variety within each course or grade level. English departments are asked to keep in mind the overall balance of the high school program and the grade level instructional focus when selecting materials for a specific course.

Finally, it should be noted that the practice of buying all or most materials in class-sets will greatly reduce the number of different titles a school is able to purchase. While it is certainly necessary to have some materials in class-sets, English departments should consider extending the variety of available materials through the purchase of sets of six to ten copies of titles for group study and building up the library collection for individual reading.

Selecting Strategies for an Integrated Program

Since class time is limited, teachers should employ strategies which will help to maximize the range of materials covered, such as:

- . increasing the use of group and individual study
- . meeting the need for intensive study by focussing on specific concepts, techniques or aspects over a range of materials rather than attempting to deal with all aspects of a single selection
- . briefly revisiting titles previously studied (including those of previous grades) for the purpose of extending the concept into the student's growing repertoire of literature
- . insuring that students' reading of other, related materials is not interrupted for long periods even at those times when the intensive study of a specific selection is necessary
- . spacing the intensive study of a specific work (e.g., Hamlet) by returning to it from time to time for specific purposes, rather than attempting to complete the study in a single block of time

EVALUATION

This curriculum views evaluation as central to the teaching/learning process. Evaluation is, however, much more than a series of tests, examinations and term papers. It is a very complex process which guides the learning process by measuring what has been learned. It is this complexity which gives rise to a number of interrelated questions.

Why is the evaluation being conducted?

The purposes of evaluation fall into two major categories--formative and summative.

Formative evaluation is the continuous assessment of the teaching/learning process for the purpose of identifying and responding to the student's needs. It provides both teacher and student with information about what has been learned, what must still be learned, and perhaps suggests alternative approaches. That is, it guides the selection of short-term learning objectives along with the learning activities and experiences planned to attain those objectives. Finally, it provides continuous feedback on the learning process so that new directions or approaches may be undertaken as necessary.

Summative evaluation tends to occur at certain times during the school year. Its purpose is to examine what has been learned over a period of time and to inform the teacher, the student, the parents, and others as to an individual student's or group of students' progress relative to the longer term, course objectives. While summative evaluation does provide information about the effectiveness of the teaching/learning process and the changes that may be needed, it doesn't have the same immediate impact that formative evaluation has.

Both types of evaluation are important, but they must be kept separate in the teacher's mind. Each evaluation that a teacher undertakes has an underlying purpose whether it be, for example, to encourage learning, to determine what needs to be taught, to gauge the effectiveness of the instruction, to measure or report achievement. The clarification of that purpose is the most important decision that a teacher makes, as all other decisions and the effectiveness of the evaluation depend upon it.

Who should do the evaluation?

Formative evaluation must be done at the school level and is therefore the responsibility of teachers and their students. It is important that teachers share this responsibility with students. Students should be encouraged to provide feedback to their peers, to evaluate their own progress, and, ultimately, to take responsibility for their own learning.

Students should also be aware that evaluation does not stop at the classroom door. Whenever students are involved in projects or activities which bring them into contact with other teachers, students and members of the community, they should expect and encourage constructive, evaluative feedback. Teachers particularly should value this type of feedback as it can serve as a reliability check on their own judgement.

Summative evaluation, in particular that which results in the assigning of grades and/or credits, is also the responsibility of the school. While teachers are encouraged to share the process of evaluation with their students, other teachers and members of the community, the assigning of grades is clearly the professional responsibility of the teacher.

What should the grade represent?

The grade or final mark should be more than a simple averaging of a series of marks. It should represent the informed, professional judgement of the teacher. Evaluation, both formative and summative, is the process whereby

the teacher and others become informed as to a student's achievement. The grade should be seen by the teacher, parents and student as an honest attempt to reflect that achievement relative to course objectives.

Since the grade is at best a very inadequate method of reporting individual growth, teachers should find every opportunity to discuss a student's progress with the student and the student's parents. For this purpose, files containing actual samples of a student's work over a period of time that can be discussed with the student and parents are much more useful than grades or series of marks.

While evaluation is and should be a part of every assignment or activity, not all assignments should be graded. Language learning is best promoted in an atmosphere of trust which encourages the learner to take risks, to make mistakes, and to learn from those mistakes. Students and teachers are less likely to take risks in situations where grading is involved. Evaluation with constructive feedback can and should be a powerful motivator. Excessive grading may destroy motivation and misdirect the learner away from the real purpose of learning toward a search for marks.

Finally, teachers are reminded that assigning marks at or close to the upper end of the range does not imply that a student knows everything there is to know about language and literature. It simply means that the student has met or exceeded any reasonable expectation you may have for the performance of an individual of that age on that particular activity or assignment. While grades of 100% will be very rare, they should be a real possibility. Using a marking scale which sets 80% as the maximum, possible goal penalizes students unfairly.

What should be evaluated?

Fundamental to this curriculum are the beliefs that language ability grows in relation to thinking and experiential growth and that language arts teaching must foster this growth. In the past, the process of growth has often been studied, taught, and assessed in terms of its products, perhaps because it is more difficult to evaluate the language as it is being generated within a context than to evaluate a finished product. Yet, if the evaluation is to provide meaningful information which will guide the teaching/learning process, it is necessary to get as close as possible to the place and time the language was generated and to assess the process of that generation. It is also necessary to observe this process over as wide a range of activities as possible so as to give students an opportunity to demonstrate both strengths and weaknesses. These activities should vary in both type and difficulty so that each student experiences a number of assignments that present a reasonable personal challenge.

One can design tests, both written and oral, which would examine students' knowledge of the elements of communication, or ask them to explain the success or failure of a particular message. The ultimate test of the student's ability to understand the communication process, however, can only be made by examining the sensitivity with which she/he responds to and employs those elements while participating in the process in a specific context. It is essential, therefore, for evaluation to consider:

- . the process (approach used to produce a product) as well as the product
- . groups as well as individuals (process and product)
- . student's progress in terms of individual and group objectives
- . student's progress relative to grade or course objectives
- . student's ability to use language (listening, speaking, reading, and writing)
- . student's response to, and knowledge of, literature
- . student's knowledge about language
- . student's development of cognitive, affective and social skills

How should evaluation be performed?

Evaluation is the process of collecting information and making judgements on the basis of that information. The actual method or technique used to collect the information will depend on the considerations outlined above. The method of data collection should not determine what is to be evaluated.

A number of specific techniques have been outlined under evaluation in each of the sections dealing with listening, speaking, reading, writing, literature, and language study in the support document for this guide. These suggestions are not intended to cover all possible methods of collecting information. Also, evaluation, like learning, is an integrated process. Therefore, while one may set out to answer questions related to a student's listening performance, the information collected should be viewed in relation to the student's total performance. For example, the student who has comprehension difficulties in listening because he overloads his memory by attempting to remember a large number of isolated ideas rather than searching for the relationship among ideas and using that to recall the parts will likely have similar problems with reading comprehension, with focussing his speaking and writing, with problem solving, with hypothesizing, and so on.

Records

Records of evaluation must be maintained, as they illustrate to the student and teacher the amount of growth that is taking place. They should also be available for future reference. Record keeping can take many forms, from checklists to actual examples of students' work. Each school should devise and develop a system which meets its needs. In doing so, the following guidelines should be considered:

1. School and/or teacher records should be as simple as possible while still serving the purpose. Complex systems tend to take too much time to complete and, so, are frequently not kept up-to-date.
2. Information that is to be kept over a period of time must be complete; e.g., recording a norm-referenced reading test score is a waste of time unless the name of the test, the date on which the test norms were established, and the date the test was administered are also recorded.

3. Records kept by the teacher should attempt to record information which has a direct bearing on instructional planning and demonstrates student growth or lack of it.
4. Records kept by the student should serve to demonstrate student growth.
5. Records should include some samples of student's actual work; i.e., writing folders, responses to books read.

Evaluation Checklist

The sample checklist on the following page is provided to aid teachers in identifying areas of students' relative strengths and weaknesses for the purpose of planning instruction. This is a sample checklist, and teachers are asked to adapt it to meet their needs and the needs of their students. Checklists such as this one may be used initially on a class basis and later used for small groups and individuals. It may also be used to gauge student growth over a period of time.

This checklist is intentionally very general as its purpose is to draw attention to major areas. More specific checklists are provided in the second part of this guide.

Because confidence and self-concept are extremely important to language growth, and because instruction based primarily on student weakness will erode confidence and accomplish little, effective language programs focus on students' strengths and use those strengths to overcome weaknesses. The checklist is intended, therefore, to assist teachers in identifying students' strengths upon which to base their program.

**SAMPLE TEACHER'S GUIDE FOR IDENTIFYING STUDENT'S
RELATIVE STRENGTHS AND WEAKNESSES**

	Weakness			Strength	
	1	2	3	4	5
1. Maturity of Expression (spoken and written) . uses language well, fluently . chooses appropriate diction, tone, and style to fit the occasion . uses precise diction . varies sentence structure					
2. Organization ability (spoken and written) . presents ideas in a logical order . focusses on the topic . supports generalizations with evidence and detail					
3. Listening . listens attentively . contributes productively to discussions . demonstrates understanding					
4. Reading . demonstrates fluent decoding skills . reads efficiently for a variety of purposes . uses the organization as an aid to comprehension . applies previous knowledge to reading situation					
5. Thinking . understands relationships among and within ideas . senses relationships between thought and expression . deals with abstractions . demonstrates originality					
6. Social/affective . has a positive self-concept . works well in groups					
7. Literature . enjoys a wide range of literature . understands the major literary conventions					
8. Language . demonstrates an understanding of syntactic relationships . demonstrates an understanding of usage conventions . adjusts language to situation					

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research basis

RESEARCH BASIS

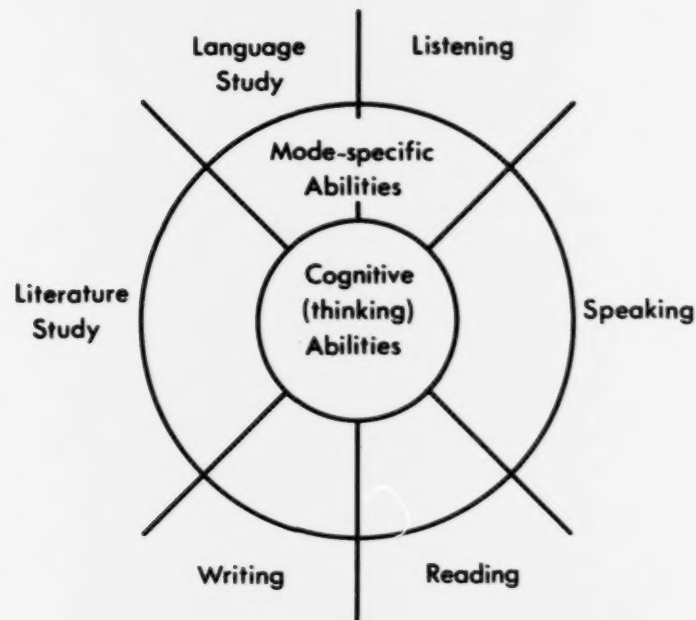
RATIONALE FOR INTEGRATION

It has now become axiomatic that student abilities in the different areas of language arts are highly and positively related. Long-term studies and review of research have established that, as students grow in abilities in one of the language arts, they correlatively grow in the other language arts areas (Loban, 1976; Squire, 1983; Stitch and James, 1984; Stotsky, 1983; Strickland, 1962; Tierney and Pearson, 1983). But similarly, there are positive correlations between student performance in all academic subjects, such as geography and mathematics, or mathematics and English. The able student seems to do well in all academic subjects, and the less able student seems to do less well in all subjects.

However, the nature of language acquisition and growth makes the relationships among the language arts very different from the relationships, say, between mathematics and geography. To begin with, the correlations are so much higher among the language arts than between any other two academic areas that these differences must be attributed to more than academic ability or intelligence. Secondly, it is becoming increasingly clear that as students engage in more complex language activities, such as written composition or literature study, they depend heavily on previous language learnings, such as listening ability or oral language ability (Squire, 1983; Stitch and James, 1984). These two findings can be attributed primarily to the cognitive constructs that underlie all language learning and development. The student employs the same cognitive processes or thinking skills in all language arts activities regardless of mode. The same thinking must take place whether the student is listening, speaking, reading, writing, understanding and reacting to literature, or working with areas of language study. In addition, the student relies on basic language learnings, such as listening skills, in order to grasp ideas and perform in more complex language activities, such as writing.

Undoubtedly, there are some differences between language arts activities. The student must employ somewhat different strategies in speaking, for example, than in writing because of the nature of the activities. These strategies are referred to as mode-specific strategies or activities. Therefore, language activities have two aspects or layers: one, the larger and more important of the layers, is a set of cognitive or thinking abilities that are at the centre of the language arts curriculum. The second, and less important, is a set of mode specific abilities that are unique to the language mode being used by the language user.

The most obvious example, perhaps, of the differences between the cognitive abilities and mode-specific abilities might be in writing. Choice of vocabulary, style, tone, sentence structure, paragraph organization, sequence, etc., all lie within the cognitive area; all of these decisions made in writing are decisions that the student must also make in speaking, for example. By the same token, knowledge of vocabulary, style, tone, sentence structure, etc., are also abilities needed in order to listen to language, to read language, and to understand and respond to literature. Knowledge of



these areas is common across all modes of language and across the language arts curriculum. On the other hand, handwriting skills are mode specific to writing; knowledge of how to form letters on a page in a legible and efficient manner is specific or unique to writing, and, in terms of the needs of the secondary student, of much less importance instructionally.

The nature of language learning and the constructs underlying it have a number of implications for the teacher of English language arts and for the development of curricula in language arts.

1. Since the basis of language and language learning is a set of cognitive abilities that underlie all the language arts, the teacher of English is not only a teacher of grammar and literature but, in fact, a teacher of how thought can be encoded into, and decoded from, language; that is, how thought and language interrelate.
2. Because the English program is made up of six interrelated areas all based on the same cognitive skills, the teacher of English has a responsibility to teach all six areas. Even though the same constructs underlie language development, the teacher cannot be assured that automatic transfer between modes will take place. Instruction to facilitate this transfer (that is, teaching the same cognitive skills in each of the language arts areas) needs to be planned and carried out.
3. Because of the range of materials that must be sampled in the English classroom, the most efficient manner of exploring these materials is through an integrated approach, in which instruction in more than one area of the curriculum is given simultaneously.
4. English teachers must be aware of and base all instruction on the abilities and needs of the students in their classroom. Instruction must begin where the students are and should be designed to advance the students as far as possible in all areas of language learning.

5. Because more complex language learnings are based on previous language learnings, all instruction in language arts must aid students in drawing as heavily as possible on their already existing knowledge of, and ability in, language. For example, instruction in writing should be sequenced in such a way that the students are involved in oral work prior to writing in order to prepare them adequately for the task of writing.

Integration is based soundly on what is known about language and how students learn language. The present curriculum is designed to aid the teacher in integrating all areas of language learning so that students may grow in their abilities to use language effectively.

THE NATURE OF LANGUAGE AND LANGUAGE GROWTH

The rationale for an integrated language arts curriculum, such as the one presented here, is based on knowledge of, and research on, how students learn language and develop language abilities. It seems clear that growth in a single mode of language (such as listening, speaking, reading, writing, literary appreciation and response, or literature and language study) does not and cannot take place in isolation; growth in one area is invariably accompanied by potential growth in all areas (Evanechko, Ollila, and Armstrong, 1976; Loban, 1976; Sternglass, 1975; Stitch and James, 1984; Stotsky, 1983; Straw, 1979; Strickland, 1962; Tierney and Pearson, 1983). An integrated language arts curriculum, therefore, reflects the nature of language and language growth by recognizing the integrated nature of language development and by taking advantage of the interrelationships among the four language processing modes.

All four language modes--listening, speaking, reading, and writing--develop correlatively because of the similarities of the processes and because all modes share certain underlying competencies (Berthoff, 1981; Bracewell, Frederiksen and Fredericksen, 1982; Di Vesta, 1974; Firth, 1980; Harste, Burke and Woodward, 1982; Petersen, 1982; Smith, Goodman and Meredith, 1976). Furthermore, because of these shared bases, instructional approaches that are effective in one mode are often effective in another or in all modes (see Froese and Straw, 1981 for a complete discussion). Ideally, in an integrated program, the teaching focus would be on a set of central cognitive, affective, linguistic, and situational processes which are accessed and expressed through the four modes of listening, speaking, reading, and writing with a minimal amount of instruction in mode-specific areas.

In order to implement successfully an integrated curriculum, teachers need to be aware of the underlying competencies and processes that are the foci of the program and, furthermore, how the four modes differ so that, at times, appropriate mode-specific areas can be emphasized.

The Primacy of Listening and Oral Language

As increased investigations into the nature of language learning are coming to light, the importance of the role that listening and speaking play in language arts curricula is becoming increasingly evident. In normal student

development, it seems clear that listening is the basis for, and the key to, language growth in all areas (Brown, 1954; Froese, 1981; Pratt, 1977; Stich and James, 1984; Trabasso, 1972). The student who is not a competent listener will undoubtedly experience difficulty in learning in all the other language arts. The reason for this is that listening is the primary means through which students receive information from their environment and the primary means through which concept, vocabulary, and basic language are initially learned. By the same token, since expressive skills are initially learned and practiced orally, it is evident that skill in speaking is a necessary prerequisite to reading and writing.

Listening and speaking have been referred to as primary because they are the main communication channels used in everyday life. They are also learned first, and other language competencies are based on them. In reference to language programs and the role of oral experiences in English classrooms, a special task force of the National Council of Teachers of English made the following observations:

The lack of planned attention to oral pattern practice, to communicating ideas aloud, and to planned experiences in listening is a serious deficiency in many programs. Rigidly structured reading programs (including literature programs), without oral experience . . . seem unlikely to achieve lasting growth.

The NCTE task force recommends that oral language receive much greater stress in language instruction . . . at all levels of education, from preschool through adult.

Only as progress is made in the use of oral language will there be substantial improvement in reading and writing. The interdependence of these language skills has been demonstrated both in research and practice.¹

It is difficult to escape the conclusion that listening and oral language work is essential to the language growth of students and that systematic instruction in oral language needs to be an integral part of every English classroom and program.

A number of aspects affect a student's ability in listening and speaking: experiential background, hearing acuity, attention, motivation, opportunity to use language, the language environment, to name a few. The classroom teacher needs to be aware of the importance of listening and oral language development and those things which can aid students' growth in listening and speaking and, thereby, in other areas of language (Harste, Woodward and Burke, 1984).

On the other hand, even though both oral and written language share the same underlying competencies, and even though written language ability is preceded by and based on oral language ability, the two productive modes of language (speaking and writing) differ in a number of ways that may affect

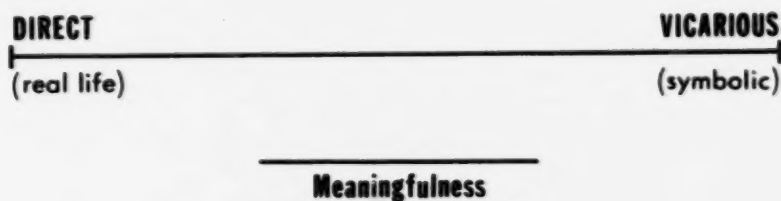
¹ Richard Corbin and Muriel Crosby, Co-chairpersons, Language Program for the Disadvantaged (Champaign, Ill: NCTE, 1965), pp. 272-273.

differences in instructional strategies. Most obvious of these differences between the modes is the presence of an immediate audience in most oral situations that does not exist for most written situations. In oral language, the speaker is usually able to see the reactions of his/her audience and adjust his/her language based on audience feedback. By the same token, the listener is able to provide feedback to the speaker in the oral context. Furthermore, oral language is not usually perceived by either the speaker or the listener to be as permanent and, therefore, is more likely to be open to immediate revision and explanation than written language. In addition to these differences, there are a number of attributes such as pitch, gestures, and intonation which are unique to the oral language situations. (For a discussion of speaking/writing relationships see Knoll, 1981.)

Oral and written productive language share a common underlying set of competencies which, at the same time, retain characteristics that are particular to each of the modes. This implies, that, at times, instruction in each of the modes can be successfully and effectively integrated, while at other times, the teacher may see a need to place instructional emphasis on developing competencies in areas unique to each mode.

The Role of Experience and Prior Knowledge in Language Growth

All language growth is based on the language user's prior experience. In order for language instruction to be effective, it must be based on students' knowledge of the world (Adams and Bruce, 1982; Anderson and Pearson, 1984; Bereiter and Scardamalia, 1982). If the experiences are not present prior to instruction, they must be provided. If concepts have not been developed from the students' experiences, instruction will not be meaningful, and learning will not take place (Harste, Woodward and Burke, 1984; Piaget, 1959; Smith, 1975; Tierney and Cunningham, 1986). Experiences lie on a continuum between direct and vicarious experiences:



The more direct an experience is, the more meaningful and memorable that experience is. Furthermore, the more direct the experience, the greater the ability the student has to deal with language relating to it (Britton, Burgess, Martin, McLeod, and Rosen, 1975; Piaget, 1959). Language cannot exist without content, and the content can only be derived from the prior knowledge and experience of the students; learning of new content will only take place if it is grounded in the previous experiences of the learner. Therefore, teachers in designing instruction for students must do one of two things:

1. Be sure that initial instruction is based solidly in the experiences that they know are part of the students' backgrounds (for example, basing a lesson on rhyme on the lyrics of popular songs rather than on seventeenth-century poetry).
2. Provide students with appropriate experiences prior to teaching lessons so that students can perceive the relevance of the material and understand the content.

Competencies and Constructions Underlying All Language

Cognitive Abilities: The learning and use of linguistic skills are preceded by, and developed from, basic underlying cognitive and psychomotor abilities. As students grow older, their cognitive structures become more complex and sophisticated; therefore, they become more adept and sophisticated in the use and understanding of language. That is to say, the more complex the thought processes underlying language, the more complex and sophisticated the language use (Sinclair-deZwart, 1973; Slobin, 1973). Therefore, one major focus in the language arts curriculum should be on the development of increasingly complex psychomotor and cognitive abilities that lead students to an increasingly sophisticated awareness of the world. Cognitive (thinking) abilities under five general headings, include:

Association and Generation

- . awareness
- . identification
- . association
- . concept relating
- . recognition
- . recall
- . classification

Sequencing

- . temporal sequencing
- . spatial sequencing
- . organization
- . cause/effect sequencing
- . conditional sequencing

Synthesizing

- . generalization
- . comparison
- . contrast
- . analysis
- . multiple classification
- . restructuring

Evaluating

- . conceptualization
- . abstraction
- . generalization
- . bias identification

Applying

- . decision-making
- . concluding
- . predicting
- . summarization
- . selection
- . hypothesis generation

As students become more adept at employing these abilities in their own world, the more sophisticated those students' language and linguistic skills will become, and the more proficient they will become in listening, speaking, reading, and writing (Pearson and Johnson, 1978). In addition, their ability to deal with and appreciate literature will grow along with their awareness of language and language conventions (Purves and Beach, 1972; Fisher and Terry, 1977).

Language development is based on cognitive development, and real growth in language can only take place as students develop more complex thinking abilities. In developing instruction for students, teachers need to be aware of what cognitive abilities are being addressed and design instruction to foster growth in students' cognitive structure. (A more complete discussion is presented in the Thinking Section of the support document to this guide; a discussion of particular strategies for teaching thinking skills is presented in the 1986 NCTE Classroom Practices in Teaching English series, entitled, "Activities to Promote Critical Thinking.")

Affective and Social Growth: Not only do a students' language abilities result from growth in cognitive structures, but language growth is also affected by growth in affective and social skills. Increased awareness of the world, increased sensitivity to one's own feelings and reactions, as well as other's feelings and reactions, should then be a second major focus of an integrated language arts curriculum. Because language is largely a social interaction process, increased ability in dealing with one's own reactions and feeling in relationship to the feeling and reactions of others is central to language growth and development. Growth in affective and social abilities is not only central to the four language modes; it is also central to literary understanding, appreciation, and response (Harste, Woodward and Burke, 1984).

Affective abilities, grouped under three major headings, that need to be fostered in the language program are as follows:

Participating

- . social participation
- . group dynamics
- . willingness to participate
- . social attending

Valuing

- . values identification
- . value analysis
- . personal attending
- . value response
- . value organization

Assimilating

- . feeling awareness
- . affective assimilation
- . identification
- . characterizing

Because all language experiences include affective and social interaction elements, teachers need to be aware of student growth within the affective domain and develop experiences that will aid students in social and affective growth, and, therefore, in language growth (see David Olson, 1980, "The Social Foundations of Language and Thought").

Linguistic Levels: In addition to growth in cognitive and affective and social areas, there is also a set of language specific or linguistic levels which are common to the four modes of language processing that need to be fostered in the English classroom. For purposes of the curriculum presented here, these have been divided into four levels which demand particular instructional focus:

- . Ability at the Word Level: Words are often perceived as the building blocks of language (Anderson and Freebody, 1981; Bewell and Straw, 1981), and students need to develop increased abilities at understanding and using words in all language situations. The areas of development at the word level include the understanding and use of affixes, multiple meanings, increasingly mature vocabulary, denotation and connotation, connectives, idioms, roots, compound words, etymology of words, words as symbols, word imagery, word associations, anaphora, synonyms and antonyms.
- . Ability at the Sentence Level: Language is governed by a syntactic system, a system of rules governing how words fit together and the relationships among the words in sentences (Chomsky, 1957, 1965; Crystal, 1971; Pearson, 1974-75; Samuels and Kamil, 1984; Strong, 1986). Language proficiency, in part, is based on a knowledge of this grammatical system and how to employ the system to extract or encode meaning. This syntactic knowledge is common to all modes of language and is acquired and developed through the use of language. Students at the high school level generally have acquired all the syntactic structures of the language (Hunt, 1965; O'Donnell, Griffin and Norris, 1967). The emphasis at the high school level, then, should not be on the acquisition of the rules (as is the focus of formal grammar programs), but on the effective use of those rules; that is, in expanding and extending the already-present knowledge and in acquiring flexibility in the use of the structures (Loban, 1976; O'Donnell, Griffin and Norris, 1967; Strong, 1986). The expanding and extending of growth at the high school level would probably include work in using (not necessarily identifying) such structures as relative clauses, participles, appositives, absolutes, subordination, coordination, noun substitutes, and ways of achieving emphasis, as well as effective arrangement (Bartholomae, 1985; Crowhurst, 1983; Daiker, Kerek and Morenberg, 1979).
- . Ability at the Beyond-the-Sentence Level: Ability in language not only includes the ability to build and understand sentences, but also the ability to process thoughts and sentences into meaningful strings. This ability includes such things as knowledge of the use of connectives, the sequencing of ideas in numerous emphatic patterns, the use of cause/effect and conditional patterns, use of main ideas and appropriate supporting detail, use of transition, and use of subordination and coordination (Pearson and Campbell, 1981).

Again, as in the work at the sentence level, work at the beyond-the-sentence levels needs to be focussed primarily on understanding and the appropriate use of the structures, not on a set of arbitrary rules or the identification of elements (Straw, 1981). Growth in this area is highly dependent on student awareness of discourse purpose and the range of options open to the language user both in oral and written form (Strong, 1973; Daiker, Kerek and Morenberg,

- Ability at the Extended-Discourse Level: Knowledge of extended discourse implies a more formal awareness of selected use of knowledge. It is probably the last knowledge to be acquired, but students at the secondary level should have considerable knowledge about how extended discourse is organized and developed (Dougherty, 1986; Flower and Hayes, 1980; Fredericksen, 1985; Meyer and Rice, 1984; Taylor and Beach, 1984; Tierney and Mosenthal, 1982). This knowledge includes knowledge of how main ideas are developed and associated with details, patterns of organization (e.g., temporal/narrative, spatial/descriptive, general to specific, etc.), story structures (e.g., flashbacks, frames, picaresque, etc.), genre of literature, paragraphing conventions, relationship of discourse parts to the whole, introductions and conclusions; that is to say, knowledge of all the devices employed in longer discourse that will aid students in listening to anecdotes, stories, speeches, in engaging in debating, storytelling, oral composing, as well as aid them in comprehending better the material they read and in producing better writing.

Contextual Awareness: Language always takes place within a communication context whether, that is within oneself, in the presence of an immediate audience, or inclusive of an extended audience. This context encompasses the relationship between speaker (whether oral or written) and the audience, the purpose of the speaker in generating language, the purpose of the audience in receiving language, the physical setting of the context, the response of the language receiver, and the vehicle of the communication. The proficient language user is aware of these context variables and adjusts his/her language level, style, and forms to the communication context (Halliday, 1968; Harste, Woodward and Burke, 1984). One goal of the Language Arts program should be to help the student gain increasing control of his/her language, become increasingly aware of audience, purpose and situation, and adjust language to adapt to the communication context. In fact, at the secondary level, because students have considerable foundation in cognitive and linguistic areas, the variables that affect context that, in turn, affect language use and the decisions that determine that use may be the most important facet of the program.

A Closing Word

Language, language acquisition, language development and language growth are composed of a multiplicity of causes and are the result of complex mental and emotional growth. Language development is a result of cognitive and social development, while, at the same time, it is a vehicle for encouraging cognitive and social growth. The exact relationships between mental growth, emotional maturity, social development and language, like the relationships between the language arts modes, is unclear (Perron, 1974; Evanechko, Ollila, and Armstrong, 1976). What is clear, however, is that growth in language is always accompanied by cognitive growth, affective growth, and social development. Furthermore, it is clear that all of those constructs, including language, are a direct result of the quality of experiences, both linguistic and non-linguistic, in which an individual is involved. It is further clear that practice with forms, unless accompanied by cognitive and emotional engagement, will not aid students in developing language abilities. Language growth is a reflection of, and result of, growth in the

intellectual and social areas. This implies that in teaching language, the teacher must engage students in activities and instruction designed to build increasingly sophisticated structures in the areas of thinking, feeling, and social-personal relationships. In addition, the teacher must focus on raising the students' awareness of the appropriate uses of language and on increasing the range of choice and flexibility available to the language user.

grade 9

GRADE NINE

The purpose of the year's work in grade nine is two-fold: to consolidate work done in previous grades and to help students explore basic concepts in language and communication. Students at this level are generally in a cross-over stage in their development, both intellectually and socially. They are beginning to see the scope and variety of life open to them, although from a very personal perspective. Also their own natural expressive language is expanding with the widening social contacts and broadening intellectual interests characteristic of the growing maturity of this age group. This language will develop more productively if students are exposed to ideas which will advance their personal and social growth and sense of cultural identity--the ideas which should govern the choice of experiences used in class. This development of their expressive language is accompanied by a need for more precise, logical, transactional language for the processing of information and for communication in more public and formal contexts in which the communicative relationships are more complex. Of equal importance to their intellectual and emotional growth at this stage is their ability to respond to the aesthetic, evocative or poetic use of language.

The framework of this curriculum suggests that, rather than acquiring knowledge by way of precept, rule, definition, or repetitive exercise, students will grow in their understanding, maturity, and use of language if they are encouraged to explore new concepts and relationships operationally; that is, by actually responding with their own thinking, listening, speaking, reading, and writing to a range of ideas, viewpoints and situations using a variety of language vehicles. For this reason the guide recommends a program of short, frequent, varied, and personal responses. This term, "responses," refers not only to what the students themselves will make of a particular idea, topic, experience, or selection but to what activities the teacher wishes to encourage in class.

It is reasonable to expect the initial responses at this stage to be personal, often egocentric. Students are, however, expanding their knowledge of deductive and inductive thinking. They understand and use sequential thought and cause-and-effect relationships in their daily lives. They use factual information in argument and build definitions. They generalize about matters even as adults do, although they often place different values and meaning on content. They can distinguish fact from fantasy in film and print. They note the prevalence of fallacies in real life such as in advertising and propaganda. The program attempts to refine these abilities by exploring the ways in which content is understood or expressed in the four language modes in different communication contexts. Language development will be enhanced if the thinking skills are approached, not as one-time, short-term units, but as part of the total fabric of the listening, speaking, reading and writing experience of the students and are related to their lives.

TIME ALLOTMENTS

The time allotted for study of the English Language Arts in grade nine (240 hours) allows for the consolidation of a firm foundation of basic skills, not only through specific practice, but also through extensive reading and writing in general, thus encouraging students to widen their experiences and interests. Time allotment has other implications as well, especially in terms of the quantity of experiences and responses the teacher can create and the balance struck between oracy and literacy.

LEVEL OF ENGAGEMENT—EXPLORATION

The level of engagement at grade nine is exploration. By exploring a wide variety of different situations, vehicles, and content, students will learn new concepts and relationships more naturally and inductively. They will be encouraged in their speaking and writing to incorporate the language patterns and organizational techniques. This will help them to develop thinking skills and express their feelings with confidence.

Students should explore, at their level, the nature of communication. This exploration should evoke as well their opinions of the writer's or speaker's attitudes and feelings and the strategies used. It should include materials, activities and situations from the wide range of spoken and written discourse that students are likely to meet in life and literature.

A large part of the grade nine program is an exploration of language as social behaviour; good listening and speaking habits; sensitivity to relationships in different communication situations; a knowledge of the basic conventions, forms, and procedures used in discussion, reading, writing and in the various communication media; and acceptance of responsibility for what one says and writes and how one listens, reads, speaks and writes.

INSTRUCTIONAL EMPHASES—CONTENT, VEHICLE AND SITUATION

For instructional purposes and as an aid to the beginning study of the concepts of communication, the suggested approach in grade nine is to explore in class the CONTENT or message of communication, the VEHICLE used to convey that communication and the SITUATION wherein the communication takes place and which often determines the vehicle and/or the content. This does not suggest that these three elements be dealt with in isolation, but that they serve as emphases for the purpose of instruction; all five elements of communication--purpose, audience, content, vehicle and situation--will of necessity be explored to some extent, for they are interrelated and interdependent factors in communication.

Following are some suggestions for the range of content, vehicle and situation that may be explored:

Content: The information, experience or attitude the sender wishes to convey. Factors to be considered include:

- . relevant/irrelevant
- . factual/fictional
- . familiar/unfamiliar
- . concrete/abstract
- . functional/abstract
- . historical/contemporary
- . general/specific
- . personal/impersonal
- . comfortable/uncomfortable

Vehicle: The means through which the message or content may be conveyed. Although meaning is often conveyed without the use of language, the emphasis should be on those vehicles which employ language.

- . Visual: books, magazines, newspapers, pamphlets, letters, forms, scripts, printouts, advertisements
- . Auditory: radio, recordings, tapes, telephone
- . Auditory/Visual: interview, speech, presentation, conversation, drama, television, film, videotext, commercials

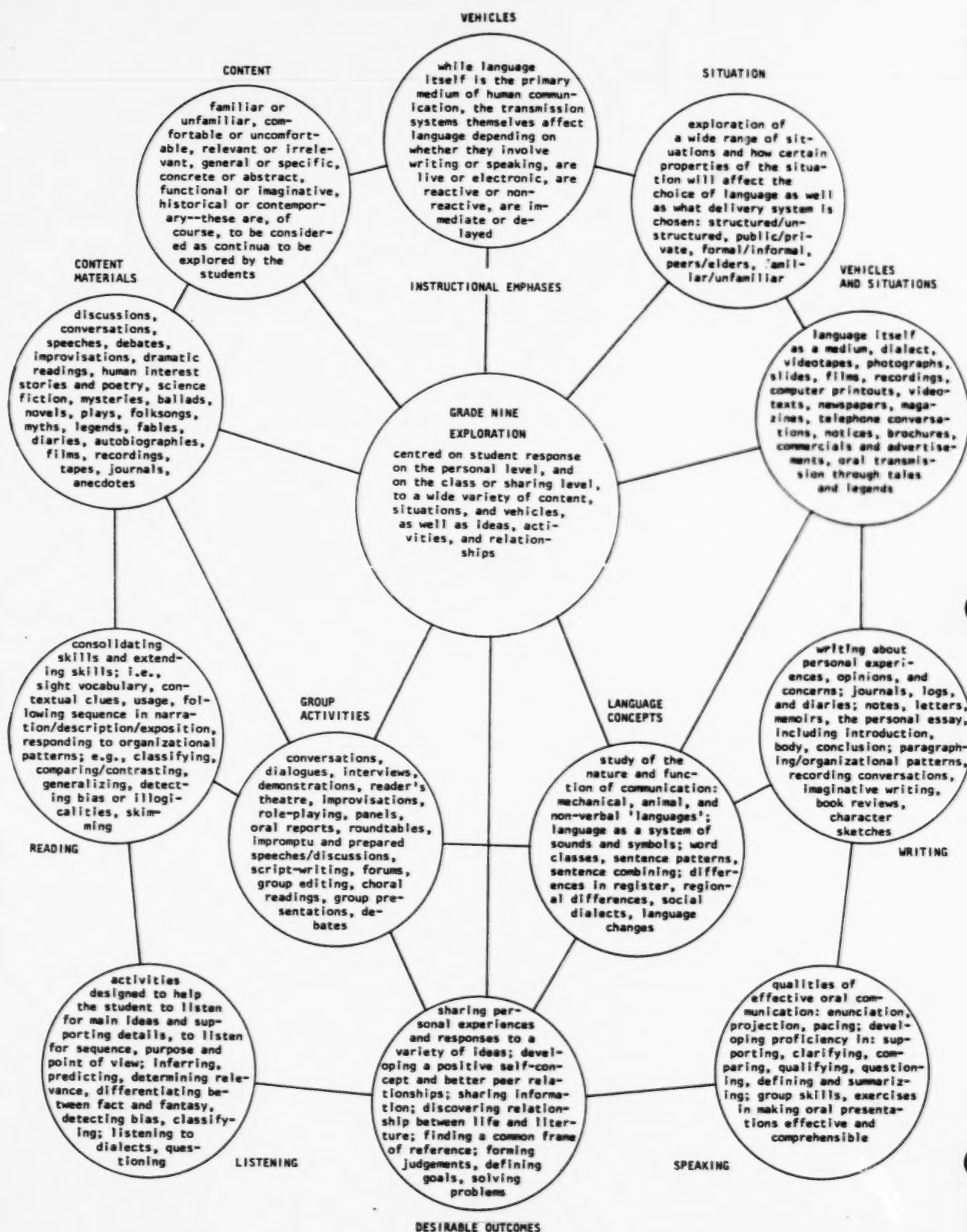
Within the above categories, the vehicle may involve consideration of the following:

- . spoken/written
- . live/electronic
- . allowance for interaction:
 - immediate (e.g., telephone)
 - delayed (e.g., letter)
 - no interaction (e.g., film)
- . length of discourse
- . mode of discourse
- . personal/impersonal
- . allowance for/prohibition of:
 - editing
 - explanation
 - spontaneous response
 - planned response
 - interruption

Situation: The location, conditions or circumstances in which communication takes place. Factors to be considered include:

- . formal/informal
- . structured/unstructured
- . public/private
- . comfortable/uncomfortable

AN OVERVIEW OF POSSIBLE ELEMENTS FOR THE GRADE NINE PROGRAM OF STUDIES IN ENGLISH LANGUAGE ARTS



- . size of audience
- . familiar/unfamiliar
- . reactive/non-reactive
- . point of view or presentational perspective
- . vantage point--spatial and temporal relationships
- . emotional conflict--tone, mood, atmosphere

INTEGRATION OF THE THREE VARIABLES (See Diagram on Overview)

Content, vehicle and situation initially should be dealt with separately, but eventually should also be dealt with as they exist--as the cause and effect of each other. The exploration should include, then, the nature of their relationships. This may be achieved by observing, at a rudimentary level, the effect that changing one of the variables has upon one or more of the others. This does not imply, however, that students be taught what those relationships are or why they exist, although students should be encouraged to effect these changes themselves.

The intent of the program is to have students explore varying relationships of content to vehicle to situation, as well as the basic conventions, organizational patterns and cues which govern specific modes and vehicles by:

1. Listening and speaking in different group situations:

- . panels, conversations, interviews, small-group discussions, forums, role play, classroom drama, demonstrations, round-table discussions, class meetings, telephone conversations

2. Reading and writing using such various forms as:

- . fairy tales, myths, legends, fables, parables
- . diaries, journals, memoirs, reminiscences
- . anecdotes, jokes, tall tales
- . songs, ballads, narrative poems, lyrics, form poems, haiku, limericks
- . personal, business, and official letters
- . news items, articles, human interest stories
- . brochures, advertisements, billboards
- . dialogues, scenes, playscripts
- . short stories, novels, biographies
- . printouts, schedules, dictionaries
- . instructions, procedures, explanations

3. Viewing and listening using such materials as:

- . slides, photographs, collage, drama, sound and video tapes, records, films, documentaries, news and sportscasts, telephone conversations

As they move from one communication situation to another (e.g., paired groups to whole class discussions), or from working in one mode to another (e.g., listening, to writing), or from one vehicle to another (e.g., visual arts to language), students adjust, perhaps awkwardly at first, to their

level of expression. The teacher can provide guidance in the basic conventions, organizational patterns, and cues which will help the listener or reader to understand better the relationship between parts of the content and its total meaning in the new situation or context.

IMPLICATIONS FOR CHOICE OF MATERIALS

The following guidelines are presented to aid teachers in selecting materials that reflect the level of engagement, exploration, at grade nine:

- . a wide variety of vehicles
- . a wide variety of situations
- . a wide variety of content
- . encompassing both print (literature in the traditional sense as well as other reading) and non-print materials
- . emphasizing numerous short experiences rather than fewer extended experiences
- . employing such shorter works as poems, short stories, essays, films, videos, one-act plays, novelettes, articles, vignettes, documentaries, and songs without neglecting longer discourse such as the novel
- . approaching most materials in an extensive rather than intensive manner
- . allowing for a range and variety of responses

POSSIBILITIES FOR EXPLORATION

- | | |
|---------------------------------|--|
| . the making of a myth | . the art of debate |
| . personal writing | . language for work situations |
| . the generation gap | . comparing and contrasting |
| . classroom drama | . science fiction |
| . making decisions | . reader's theatre |
| . the Western hero | . Western Canada stories |
| . analyzing the news | . improvisation |
| . loneliness | . defining terms |
| . the sentence workshop | . a class anthology |
| . animal stories | . using words/ideas to good effect |
| . the art of letter writing | . humour in poetry |
| . understanding others | . biographical writing |
| . language change | . stories of mystery and imagination |
| . journal writing | . messages and meaning |
| . spelling devils | . writing books for younger children |
| . the short story | . the meaning of courage |
| . conflict in communication | . paragraphs for various purposes |
| . modern and historical ballads | . the role of visuals |
| . the making of a film or video | . composing, revising, editing, using a word processor |
| . TV programs | |

This program requires that careful attention be paid to the relationships among:

- . levels of difficulty of material
- . strategies for instruction of skills and concepts
- . evaluation

TYPE AND LEVEL OF RESPONSE (AS RELATED TO LEVEL OF ENGAGEMENT)

Since the initial response to material may be intensely personal, students should not only be given the opportunity to experience and reflect upon its emotional impact, but they should occasionally be allowed to respond only privately. When they do share, they should be given time to formulate a personal response, be encouraged to express that response, and be given help in developing the vocabulary necessary to articulate it, both for themselves and for others. It is important that they develop self-confidence in using this initial, often emotional response as one aspect of understanding material and realize that it has validity along with the more distanced intellectual response.

The level of engagement at grade nine, exploration, implies particular levels and types of response on the part of students. Exploration implies experimenting with language and discovering that language as a whole works in particular ways. Exploration will involve such responses as questioning, wondering, hypothesizing, predicting, associating, enjoying. The later levels of engagement, such as awareness at grade ten, will involve different types of response such as identifying, comparing, and contrasting where more in-depth study is desirable. The level of engagement is intended as a planning device for the teacher and should not serve to limit students' responses. The teacher should design experiences at grade nine that will give students a broad and varied exposure to language and literature and that will elicit broad and varied responses to them.

What does this mean to the teacher in asking students to respond to experiences and literature in the grade nine classroom?

1. Because a wide range of experiences is prescribed at grade nine, short general responses, rather than in-depth, analytic responses, are probably more appropriate.
2. Because the level of engagement is exploration, responses that encourage general questioning and hypothesizing are probably more appropriate than the analysis and identification of elements or factors.
3. Because a broad spectrum of material is suggested, a large number of short responses is suggested rather than any long-term intensive responses.
4. Because students are most comfortable in the oral modes, initial responses to all experiences should be oral, and written responses should be direct outgrowths of substantial discussion and oral interaction.

5. Because of the level of the student, responses should, in general, be personal reaction rather than objective analysis. Response, however, should be more than simple reaction; the student needs to be led toward informed response rather than simple reaction.
6. Because responses are personal, the response atmosphere should be open, accepting, and non-threatening.
7. Because the level is exploration, response from every student in every situation is necessary to maintain the exploratory nature of the program.
8. Because the level of engagement is exploration, teachers should encourage broad experimenting with a wide range of vehicles and formats.
9. A wide variety of response vehicles/mechanisms should be employed and should take place in each of the four language modes.

Small-group work broadens opportunities for response and helps students become comfortable in response situations.

THE ROLE OF LANGUAGE STUDY

At the exploration level, language should be studied as a holistic phenomenon rather than a string of rules or generalizations to be applied in particular communicative settings. In addition, particular emphasis should be placed on the role that content, vehicle, and situation play in the adjustments made in language by speakers and writers. By grade nine, students have acquired considerable oral skill in manipulating the complex patterns of language for achieving a variety of outcomes and for responding to a variety of situations. The grade nine framework should extend that skill by having students explore the similarities and differences between spoken and written discourse. Particular emphasis should be given to how language changes when used to discuss various contents, when used in particular situations, and when particular vehicles are employed. The major instructional emphases are presented below with suggestions as to how students may study and explore the effect of each of these contextual variables on language, language structure, and language change.

THE TOPICS PRESENTED BELOW ARE EXAMPLES OF POSSIBLE ACTIVITIES. THE TEACHER IS DIRECTED TO THE LANGUAGE STUDY SECTION FOR DEVELOPMENT OF SPECIFIC ACTIVITIES FOR USE WITH A PARTICULAR CLASS.

Content

Study of how content can affect:

- A. the formality of language (e.g., concrete content versus abstract content; general content versus specific content)
- B. words selected (e.g., general words versus technical vocabulary)
- C. the change of language over time (e.g., 18th century versus 20th century)
- D. the vocabulary of particular messages (e.g., scientific)
- E. the use of particular syntactic patterns: how the same content may be expressed in different syntactic patterns (e.g., sentence combining) or how different contents may employ similar syntactic and organizational patterns (e.g., modelling, outlining)
- F. word choice

Vehicle

Study of how vehicle can affect:

- A. the level of language use (e.g., spoken versus written; telephone versus face-to-face)
- B. the language register (e.g., formal, informal, personal)
- C. the effectiveness of sound patterns or orthographic patterns (e.g., rhyme, metre, break-up of lines of poetry, the need for a piece to be read aloud)
- D. the need for greater articulation or more precise pronunciation on the part of a speaker
- E. spelling conventions (e.g., "colour" versus "color")
- F. word choice
- G. complexity of syntax (e.g., oral versus written)
- H. language change over time (e.g., the effect of the introduction of the telephone on writing and writing conventions)

Situation

Study of how situation can affect:

- A. language register (e.g., party chitchat versus formal speech)
- B. language use (e.g., "ain't" versus "is not")

- C. the need for unusual sound or orthographic patterns
- D. the spelling of words
- E. word choice
- F. the acceptance of words over time
- G. syntactic patterns
- H. adjustments in sound, syntax, and word choice based on location

ROLE OF LITERATURE

When students have the opportunity to explore a wide variety of spoken and written discourse which uses different vehicles, media, genres, and forms, they develop insights into literature inductively. This is true, particularly, if the content of the selection is close enough to their own interests and concerns to generate ideas and prompt personal responses. Induction is the basic method of discovery and literary exploration suggested in the program. Students are encouraged to arrive at general conclusions about a selection through observing, questioning, discussing and sharing all the specific evidence they may glean from a text. When they realize that an idea expressed in a paragraph, or that an incident described in a short story, is similar to an incident described in an article or news item, or when they compare the treatment of a theme in a one-act play with the treatment of the same theme in a poem, film, or radio documentary, they are well on the road to informed literary experience and are becoming alive to the entire field of literature.

Among the selections students might explore in class are: diaries, journal entries, autobiographies, personal letters, human interest stories, articles, biographical sketches, myths, legends, fables, fairy tales, parables, short stories, novels, science fiction, mysteries, folk songs, ballads, narrative poems, one-act plays, scenes, radio plays and broadcasts, TV programs, and films.

Responding

By selecting examples of the major vehicles students will meet in life and literature, the teacher will be able to guide them in improving their reading of literature through understanding the shape, structure, and characteristics of various vehicles.

By re-working the content of these selections in other contexts, students will discover for themselves the specific techniques used in different vehicles and situations. They should be encouraged to render the content of selections read in class into: montage, collage, cartoons, readers' theatre, dramatic improvisations, film and slide presentations, debate, the making of anthologies, and the writing of their own poems, stories, and personal essays.

The exploration of literature in grade nine emphasizes a consideration of the content of a selection (its subject matter and ideas, action, characters, setting and theme - What? Who? Where?) and the author's situation (Why?) and choice of vehicles (How?)

In class students will describe in their own terms what they have read and learn to examine and re-examine their own initial reactions to the meaning of the content. They will identify the possible situation and purpose (Why?) and draw valid conclusions first about the vehicle specifically used in the selection and, later, learn to generalize about the characteristics of that vehicle, medium, genre, or form (How?).

Major Concepts

- . use a wide range of vehicles
- . encourage students to support their responses with direct and indirect references to the selection

1. Content (What? Who? Where?)

- . Teachers are reminded that the meaning of a selection often lies in its effect rather than its literal sense. It is understandable, therefore, that students may respond differently to the same text.

"A poem should not mean:

But be - - -". . . Archibald MacLeish's poem "Ars Poetica"

- a) Subject Matter: (e.g., poem, letter, article, film, journal)
The importance and order of ideas
- b) Action: (e.g., drama, short story, film, novel)
The story line or main events
- c) Character(s): Identification of characters and their relationships with one another; e.g., perceiving chief character traits; perceiving how they are drawn (by description, action, dialogue, what others say)
- d) Setting: Identification of setting in time, place, and mode of living: the understanding of the changes in time span and locale
- e) Theme: ("the paraphrasable content" - - - I.A. Richards)
Recognition of the obvious theme of a poem, article, play, novel, short story, using such clues as the title, the story, or the characters

2. Situation (Why?) - The context of communication

a) Out of which the selection grew:

A consideration of the author/speaker's main concern, interest, intention, or purpose; for example,

- . the need to share an experience, emotion, or information (to narrate, describe, explain, celebrate)
- . the need to record or preserve history or values (e.g., myths, fables, legends, parables, character sketches, biographies)

A consideration of the time, or occasion, and relevance of the selection

b) Within the selection itself:

Exploring the clues which tell, for example, Who is speaking? To whom the selection is addressed? When and where the action is taking place? What vantage point (physical point of view) the author has chosen? What his attitude to his topic and to his audience is? The nature of the narration--is it first-person narration/third person narration?

c) In which the selection is to be experienced or enjoyed:

(The responsibility of the listener, reader, or viewer.) Is the selection meant to be read silently or aloud? Should it be read, viewed, or listened to in private? shared or meant for public purposes?

Is understanding and enjoying the selection dependent on previous knowledge of the topic?

Does it call for a special attitude (mood or emotion) or a special intellectual approach (factual or imaginative) on the part of the reader?

3. The Vehicle (How?)

- . the shaping of the experience, topic, or argument

a) Decisions the author makes concerning choice of vehicle, such as:

- . fiction or non-fiction
- . the use of poetry, prose, drama, film
- . the use of narration, description, exposition (explaining) and persuasion

b) Decisions that arise from the choice of a particular vehicle, such as:

- . attention to the special shape, structure and format (drama scripts, letters, journals, letters)
- . arrangement of the parts specific to the vehicle:
 - drama: acts, scenes
 - prose: chapters, paragraphs
 - poetry: stanzas
 - TV: clips, episodes, questions
- . the function of the parts either as a convenience to the reader, listener, or viewer, or as determined by context, for example,
 - i) the paragraph (as illustration, comparison or contrast, or depiction of a dominant interest, a new mood, chronological, spatial, logical development)
 - ii) the chapter as introduction to a new character, incident, setting, or furthering of the action
 - iii) the stanza in poetry or scene in drama as introduction to a new conflict, change in mood, new character or setting. Note the importance of rhyme in stanza form.

c) Conventions associated with particular vehicles, such as:

In narration (prose/poetry):

- . the author's use of interest, action (plot sequence), time, and point of view in narrating; use of such devices as: the compelling opening sentence or paragraph; the use of suspense or conflict; flashback and foreshadowing; the surprise ending

In description (prose/poetry):

- . the dominant impression or mood, selection of details, the appeal to the senses, creation of atmosphere and feeling

In exposition (prose):

- . the controlling idea, the use of logic and evidence, opinion and emotion, the rounded conclusion

In film/T.V.:

- . the director's use of camera angle, distance, lighting, sound, slow motion, split screen, soft focus

The Interrelation of Content, Situation, and Vehicle

In grade nine, students begin to explore how effective communication of an idea is dependent on the method the author uses to express that idea. To understand fully what an author is saying, it is necessary to understand how he has chosen to say it.

During the exploration, students will begin to see the expectations and limitations of such vehicles as myths, fables, ballads, mystery novels, and radio plays, and understand what tools and techniques an author uses. They will learn when to deploy narration, description, exposition and how to combine these ways of speaking and writing. They will learn to decide when the use of first person or third person narration is likely to be more vivid or convincing to the reader. They will learn the function of setting and the meaning of an action.

More importantly, as they increase the volume and variety of their reading, students will see that all these elements in a work are interrelated with its basic theme.

Ancillary Concepts

The concepts below are not explored in depth at this stage, but are introduced when necessary to clarify content, situation, and vehicle used.

- (a) Purpose: The purpose of the selection should be broadly identified from the situation out of which the selection grew (see 2a).
- (b) Audience: Students could be sensitized to the clues in the selection (see 2b) which may suggest to whom the author is speaking.
- (c) Style:
 - i) Diction: word choice, use of slang, technical and archaic words, use of idioms, proverbs, use of dialogue and dialect
 - ii) Syntactic peculiarities: (which should be explained to class) uncommon and archaic forms, the use of inverted sentences in poetry
 - iii) Imagery: word pictures, sensory appeal, comparisons, personification, metaphors, similes
 - iv) Rhyme and Rhythm: the simple patterning of sounds--alliteration, assonance, onomatopoeia
- (d) Form: A selection from the more common vehicles that students at this stage are likely to meet in their reading and everyday life: journals, diaries, autobiographies, personal notes, memoirs, letters, essays, news items, human interest stories, narrative and descriptive articles, biographies, short stories, TV and film documentaries, myths, legends, fables and parables, playscripts, one-act plays, radio and TV plays, ballads, narrative poems, songs and lyrics, novels, science fiction, mysteries, films

TWO SAMPLE SEQUENCES OF ACTIVITIES

These sample sequences of activities for grade nine classrooms are designed to accommodate the level of engagement (exploration) and the instructional focus (content, situation, and vehicle) suggested for the grade level.

Placement in the vertical columns suggests the order in which the activities proceed, although the items have also been numbered to clarify the flow of the sequence. Alternative strategies have not been identified, but instructors will find many points in either sequence where alternative activities and strategies could be implemented.

The left-hand columns indicate the cognitive and affective goals that underlie the activity being suggested in the right-hand columns. Evaluation procedures, not indicated because of space limitations, should reflect those cognitive and affective goals and should be an on-going process.

A number of opportunities are suggested for student self-evaluation and for peer evaluation of work, in addition to the usual teacher evaluation. Whatever the source of evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

This is a sequence of activities, and as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by the number of materials and teacher expertise in the area. (A number of sequences can be carried on simultaneously.)

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Taking the longer view also enables the instructor to keep a record of what skills, genres, and materials are being covered. Flexibility is nevertheless a key ingredient in any successful sequence. Within the framework of the sequence, the instructor must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

THESE ACTIVITIES AND SEQUENCES ARE MEANT TO BE SUGGESTIONS ONLY. THEY SHOULD NEVER BE USED IN A CLASSROOM WITHOUT BEING ADAPTED TO THE NEEDS AND INTERESTS OF THE STUDENTS, WHO CHANGE EVERY YEAR. THE SAMPLES SHOW HOW ACTIVITIES AND MATERIALS CAN BE INTEGRATED INTO A LEARNING CONTINUUM.

ACTIVITY SEQUENCE 1: VIGNETTES/GENRES

LISTENING	2. In whole-class discussion with teacher input, analyze in terms appropriate to the class level and interest		9. With teacher assistance, learn as much as possible about the technical demands made by each format; learn basic terms and devise an appropriate system for noting technical details on the script.	
SPEAKING	the difference in presentation and impact of the two genres; i.e., short story or poem. 3. In small groups, examine the materials more closely to determine the role played by situation, arrangement of events, selection of detail, use of imagery and appeal to the senses.	5. Through sharing and discussing each others' work, identify several vignettes which would be suitable for dramatizing on stage, on sound tape (radio), and on videotape (television/film). With teacher assistance, determine the demands unique to each format.	7. With teacher assistance, devise an editing checklist appropriate to the assignment. Also, examine such literary aspects of the scripts as diction, dialogue, characterization, plotting.	10. Strike production and acting companies for each of the scripts being used. While the actors rehearse, the production committee will be attending to appropriate details such as costuming, scenery, sound effects, mastering tape machine, musical backgrounds.
READING	1. Examine several poems and short stories in which the author recalls an incident from childhood that has influenced his activities/attitudes in later life.		8. Working either individually or in small groups, edit the scripts; alternately, edit by using the overhead projector.	
WRITING	4. Write as vividly as possible about an event that occurred in your childhood and share your vignette with other members of your small group. Comment briefly, in writing, on the effectiveness of each vignette you read in your group.		6. Having received instruction in the basic techniques suitable for scripting for each format, divide into small writing groups and devise a script for one of the vignettes. If more than one group works on the same vignette, pool your material and attempt to reach a consensus on the best possible scripting.	
COGNITIVE	examination identification analysis generalization	recall comparison/contrast analysis	abstraction decision making restructuring/predicting	decision making decision making recognition classification selection association organization
AFFECTIVE	developing awareness of authors' feelings about past experiences	identifying one's own feelings and reactions to childhood experiences sharing those feelings with others and responding positively to the feelings and reactions of others	responding appropriately to the reactions of others reaching a consensus	working effectively in small-group situations developing the ability to identify with a character and respond to his language working effectively with others on a common project

LISTENING	11.	13. Discuss how flashbacks could have been used in some of the scripts built	18. Listen to recordings of some famous people recalling incidents of their childhood and youth. Listen carefully for all the clues you can hear which will indicate their frame of mind and their attitude to these events.		
SPEAKING	Present the finished products to appropriate audiences of adults or peers. Hold inter-class discussions with your peers to gain feedback on how others see your efforts.	from the written vignettes. Explore the ease with which the technique could be used in radio as compared to television or film and how difficult the technique is to use convincingly on the contemporary stage.	19. Deliver, either to the whole class or to other members of a small group, a presentation that outlines the type of person you expect to be in ten years, indicating wherever possible what impact current events will have on your life.		
READING	12. Explore one or two of the novels in the course in order to see how the author has employed flashbacks as a means of integrating past and present and showing how the past has influenced the present.	16. Read the biographies and autobiographies of a variety of interesting people, and determine what emphasis is placed on formative events in the person's childhood. How is the emphasis conveyed to the reader; i.e., sequencing of events, selection of details, fact as compared to interpretation.			
WRITING		14. Explore techniques for fictionalizing your own vignette; write it out again in the third person and employ flashbacks if possible. 15. Publish the edited versions of these vignettes in a mimeographed or xeroxed booklet which can be distributed to other classrooms or to parents and other relatives.	17. Choosing one of the characters you have met in your reading, preferably a young person like yourself, keep a diary of the events that might happen to him/her in the course of a week, trying to keep "in character" as much as possible when you are recording the events in the diary.		
COGNITIVE	hypothesis generation recognition conceptualization	hypothesis generation comparison/contrast abstraction prediction	abstraction identification cause and effect temporal sequencing selection	generalization hypothesis generation prediction selection	hypothesis generation prediction generalization cause and effect
AFFECTIVE	developing willingness to participate developing awareness of audience reaction	valuing particular organizational patterns appreciating author's use of such patterns	responding to the purpose of different points of view identifying the value of one's own work becoming aware of the way past experiences affect character	becoming aware of the difference between facts and the interpretation of the facts	identifying what is important and projecting their importance onto later development

ACTIVITY SEQUENCE 2: PORTRAYAL OF YOUNG PEOPLE

LISTENING	1. Discuss in broad general terms ways in which young people, and teenagers in particular, are portrayed in what we often call the "mass media." 3. Beginning with the mass communication vehicles, explore the ways in which young people				
SPEAKING	2. Break into small groups to draw up lists of communication vehicles which could be examined for the ways in which they portray young people; e.g., comics, situation comedies, Hollywood films, advertisements and television commercials, contemporary poetry, drama. are portrayed and the various roles they play; e.g., in advertising, explore the values attributed to young people, and discuss how accurately these portrayals reflect the values which the class identifies as being held by most peers. 6. Discuss, in small groups and then as a class, the various ways in which people, and young people in particular, evolve value systems. 7. Compare the values you hold now with those you held several years ago, and try to account for the shift in values that has taken place.				
READING	4. Carefully analyze the subtle ways in which values are put across by mass media vehicles. How many of the appeals to youth are actually appeals to older people who wish to remain as young as possible? What differences are evident in the way the message is transmitted in print, over radio, and on television, and why are these changes necessary?				
WRITING	5. Create a number of different advertisements designed to appeal to your peers. Explore ways in which you can heighten the appeal of your message, and explore ways in which your message can be deliberately distorted in order to gain impact. Share and discuss your creations, evaluating the impact of each message.				
COGNITIVE	awareness identification	classification concluding	multiple classification identification generalization analysis/contrast bias identification	generalization prediction decision making selection	cause and effect comparison/contrast sequencing abstraction concluding
AFFECTIVE	becoming aware of the reactions of others and of the inappropriateness of stereotypes	becoming aware of the power of different vehicles in communicating stereotypes	identifying one's own values and comparing them to those portrayed by the mass media and to those held by one's own peers identifying values held by adults and becoming aware of how mass media appeal to the values	identifying how one's own values correspond to or differ from peer values discovering how and why values change	

LISTENING	11. Examine the lyrics of the songs currently in the top ten in order to determine what values are being promoted through the songs and the musical accompaniments.		14. Invite a panel of community members into your classroom to discuss what they value (clergy, doctors, police).		17. Interview several middle-aged or elderly members of the community to determine how they see contemporary youth.		22. Explore the various ways in which values play a role in the communication process. Do not neglect to analyze the various forms of non-verbal	
SPEAKING	13. Share and discuss your editorials, analyzing them for faulty logic and other flaws, and for sound logic and other strengths.		15. Question members of the panel, and later discuss their replies to your questions.		19. Role play several situations in which conflict evolves because the young antagonists hold different values. Analyze how the conflict could be resolved.		communication; also discuss the role situation plays.	
READING	8. Explore several short stories in order to determine what values the author has attributed to the central character(s) and how these values have been attributed through selection of detail, connotation and denotation, imagery and symbolism. 9. Examine the stories for the use of idiom. Select examples of		16. Bring into class a number of editorials and articles which show a variety of opinion on some issue of central concern to the community; analyze these carefully for evidence of values.					
WRITING	idiom and determine the meaning being conveyed. Then survey your grandparents, your parents, and your peers to see what idioms they would use to express the same meaning. 10. Discuss the relationship between values and choice of such linguistic devices as idioms.		12. Write an editorial for the school newspaper in which you deal with the objections so often raised by older people when listening to the music that is popular with the younger generation.		18. Write a carefully structured report on the results of your interviews. Analyze your findings wherever possible, and form generalizations from your sample.		20. Either script a short dramatization, or write a short story in which conflict between generations is brought on by a difference in values. 21. Share your stories and scripts.	
COGNITIVE	identification recognition abstraction comparison	conceptualization concluding	bias identification prediction generalization	association comparison analysis concluding	analysis generalization	cause and effect generalization hypothesis generation		
AFFECTIVE	becoming aware of how values characterize a person, of how certain linguistic devices signal values, and of how we react to those linguistic devices		becoming aware of how values lead to particular responses and of how valid those responses are becoming aware of the role occupations, lifestyles, and experiences have in shaping values		becoming aware of how differences in values can lead to conflict		becoming aware of how conflict over values can be resolved	

grade 10

GRADE TEN

The process of gaining control of language is a gradual one which depends on a number of factors including the background of the students and their maturity levels. The English Language Arts curriculum should be seen as a program designed to assist students to widen and deepen their appreciation of the English language. The grade nine program was based on exploration of a variety of content, vehicles and situations. Students experienced language in a wide variety of contexts and responded to and used language primarily at the level of personal response. Since maturing students become more concerned about how they communicate with others, the focus for the grade eleven program will be on evaluation of style, the judging of the effectiveness of stylistic choices for particular audiences and purposes. Students will be asked to evaluate the effectiveness of their own language choices as well as those of others, whether peers or professional writers.

The purpose of the grade ten program, then, is to move students from the exploratory level of grade nine to the evaluation level of grade eleven. The ability to make judgements about the effectiveness of language choices requires not only a wide and varied experience with language, but also a conscious awareness of the variables of a communication context and of how those variables interrelate. The purpose of the grade ten program is to develop that awareness.

To understand the interrelated nature of the five variables, students must learn to respond not only on a personal level, but also on a more impersonal, more objective level. They should become aware of and develop a sensitivity to the responses of others. This sensitivity includes a tolerance for responses which may differ from their own. In other words, purpose and audience become important considerations along with content, vehicle and situation.

As well, students should learn to differentiate between their response to an individual work and their response to literature generally. Disliking a poem, for example, does not necessarily mean that the poem is bad, nor that the student does not like poetry.

LEVEL OF ENGAGEMENT—AWARENESS

The level of engagement at grade ten is awareness. Whenever language is used, a series of choices must be made by both the sender and the receiver in every communication context, whether it be a telephone conversation between friends, the beginnings of conversation between strangers, the writing of a business letter, or the reading of a novel. A speaker or writer chooses language to communicate content effectively to an audience in a particular situation in order to accomplish a particular purpose; a listener or reader chooses to read or to listen for a particular purpose in a particular situation. The more aware each person is that there are a number of variables affecting the communication process and that these variables interrelate, the greater the chance that person has to control language.

While exploration in grade nine was a wide ranging, extensive experiencing of language to which students responded at a personal level, awareness in grade ten involves a conscious recognition that certain language choices are more effective than others in addressing particular audiences for particular purposes. By giving specific instructions and by sequencing assignments, teachers can develop this awareness in their students. For example, students could prepare an advertisement designed to sell an object to their peers and, then prepare a second advertisement designed to sell the same object to their parents. Throughout this activity, students could discuss the kinds of appeals appropriate to each audience. Although an in-depth evaluation of stylistic choices should be left to grade eleven, some discussion of the effectiveness of specific expressions might occur at grade ten in connection with purpose and audience.

Students should become aware of the five variables affecting every communication context. The year's program should involve students in a variety of oral and written language activities in such a way that they become increasingly aware, not only of the effect of language choices, but also of the potential power and richness of language. They should realize that they must adjust their own language use as required, although they may demonstrate very imperfect and tentative adjustments at this point. They should also be able to recognize distinctive differences in choices made by the writers and speakers whom they encounter. This growth in their awareness of the richness and power of language and in the realization that all writers and speakers must make choices similar to those that the students themselves must make should enhance their understanding of and response to what is involved in speaking, writing, listening, and reading.

INSTRUCTIONAL EMPHASIS—PURPOSE AND AUDIENCE

Since grade ten accommodates the shift from the personal to the objective, the instructional emphasis moves from the three variables (vehicle, content, situation) of grade nine to the two variables (purpose and speaker/audience perception) of grade ten. Although all five of these variables interrelate with language, and although students should be involved in language activities which demonstrate that interrelation, the concepts of purpose and speaker/audience perception demand a kind of distancing from the self. Because this distancing may require some practice, and because grade ten students are relatively unsophisticated in their awareness of language choices, the grade ten program should begin with distinctive changes in the five variables and in language use. For example, students might write a letter to a friend discussing a week's vacation they are to spend together and, then, write a letter to an unknown adult organizing a class tour. Although there are a number of similarities between these two assignments, the audiences are distinctly different. As classes, groups, or individuals demonstrate increasing sensitivity to the variables, the distinctions should become more subtle.

The following are some examples of purposes and speaker/audience perceptions which might be used at grade ten:

Purpose: All attempts to communicate have a purpose which may vary from the passing on of information, to persuasion to attempts to insult or mislead. Students should have the opportunity to explore the effects of a number of distinctive purposes:

- . to establish and maintain contact
- . to record--fact, opinion, emotion
- . to order/inform/instruct
- . to explain a process
- . to describe--objects, scenes, feelings
- . to narrate
- . to entertain/present an idea/persuade
- . to mislead
- . to explore/hypothesize
- . to express/create
- . to celebrate/reflect

Speaker/Audience Perception: Audience is the person or group who is being addressed orally or in writing. That audience may be the self or it may be another. It may be present as in conversation and public addresses, or it may be absent as in most written forms. It may be seen or, as in telephone conversations, unseen. It may be informal or formal, supportive or non-supportive, private or public, informed or uninformed, and the audience may be of different ages. Each audience requires a series of choices regarding such matters as vocabulary, level of language, allusions, sentence construction, and tone. Most students naturally adjust their language for their peers, their parents, or their teachers. By consciously speaking and writing to a specific audience, and by listening to and reading materials aimed at a specific audience, they can become more conscious of the need for appropriate choices, thus gaining more control over their own language. All grade ten students should work with distinctly different audiences such as self, peers, known and unknown adults. Many, however, could move on into more subtle distinctions. The emphasis is on students actively involved in using language directed to different audiences, not on a list of audience types which must be identified and memorized.

INTEGRATION OF VARIABLES

Grade nine students explored a range of materials, responded in a personal way, and examined the content, vehicle and situation of a communication context. While the grade ten program suggests that the variables of audience and purpose be given special emphasis, the goal is that students develop an awareness of the interrelated nature of all five context variables: vehicle, situation, content, purpose, and audience. Activities, therefore, should draw attention to how a change in the purpose or in the audience will affect the entire communication context. Not only would this require assignments in which the instruction clearly identified all five variables, but it would also require careful organization of the year's work, for it is through sequencing the activities that attention is drawn to the interrelated nature of the variables. Writing a series of letters, each with the same purpose but directed to a different audience, or giving a

series of short speeches for the same audience but for different purposes could draw students' attention to these two variables. When students are aware that changes in one variable require other adjustments in the communication context, activities should focus on the interrelated nature of all the variables. A change in any elements--language choice, vehicle, content, situation, purpose or audience--will affect the others. Students should also become aware that all language users make choices based on these variables, whether they are reading, writing, speaking, or listening. Students should continue to explore a wide variety of materials. Selections should be chosen not only to elicit a personal response from students, but also to lead them to an awareness of audiences other than the self and of how those audiences might respond.

IMPLICATIONS FOR CHOICE OF MATERIALS

The following are some materials and activities that should prove effective in creating an awareness of how purpose and audience interrelate with content, vehicle, situations, and language choice:

- . letters for various purposes and audiences
- . advertising for various audiences
- . speeches to different audiences for different purposes
- . TV and radio programs for various audiences and purposes
- . editorials/news items
- . cartoons, films, comic strips, picture books
- . poems and short stories with strong themes
- . reports, notetaking, minutes, short essays
- . journals/diaries recording incidents or impressions
- . oral or written reports on books or movies
- . biographies, autobiographies
- . role playing, improvising
- . computer programs; e.g., interactive fiction

Although some longer selections should be a part of the program for grade ten, a greater use of many shorter selections would be more effective in achieving the goals of the program.

This program requires that careful attention be paid to the relationship among:

- . level of difficulty of material
- . strategies for instruction of skills and concepts
- . evaluation

AN OVERVIEW OF POSSIBLE ELEMENTS FOR THE GRADE TEN PROGRAM OF STUDIES IN ENGLISH LANGUAGE ARTS



TYPE AND LEVEL OF RESPONSE (AS RELATED TO LEVEL OF ENGAGEMENT)

Since the initial response to material may be intensely personal, students should not only be given the opportunity to experience and reflect upon the emotional impact, but they should occasionally be allowed to respond only privately. When they do share, they should be given time to formulate a personal response, be encouraged to express that response, and be given help in developing the vocabulary necessary to articulate it, both for themselves and for others. It is important that they develop self-confidence in using this initial, often emotional response as one aspect of understanding material and realize that it has validity along with the more distanced intellectual response.

The level of engagement at grade ten, awareness, implies particular levels and types of responses on the part of students. Awareness implies experiences in experimenting with language and in reflecting on the results of the explorations and discoveries. Awareness would involve more objective and analytic responses than those required in grade nine and would involve responses such as identifying, comparing, contrasting, associating, recognizing, classifying, as well as those responses required at the grade nine level (e.g., hypothesizing, predicting, and questioning).

What does this mean to the teacher in asking students to respond to experiences and literature in the classroom?

1. Because the range of materials is somewhat more focussed at grade ten than at grade nine, more focussed response (particularly in relation to the effect of audience and purpose on language) could be expected. This does not mean that short, general response is not also appropriate. A balance between general response and focussed response should be designed.
2. Because the level of engagement is awareness, responses that encourage comparing, contrasting, associating, and classifying (e.g., those responses that lead to awareness) should be employed. Situations presented should be simple and clearly identifiable rather than complex and subtle.
3. Though longer responses may be expected at grade ten than at grade nine, a larger number of short responses probably better encourage awareness than fewer intensive responses. If intensive work is done, responses should be broken down into a number of smaller steps rather than presented as one global response.
4. Students should come to initial awareness in oral situations and should then be asked to extend that awareness in writing. Writing assignments should reflect oral competencies and experiences.
5. Because the students are expanding their view of the world, teachers should encourage students to extend personal responses to a somewhat more objective response. Response should begin at the personal perspective and expand to encompass a larger context; however, this new expanding context should be immediately recognizable and meaningful to the student.

6. Because responses are based on personal reaction, the response atmosphere should remain open and accepting. By the same token, students should gradually be brought to the awareness that responses will be judged in larger, less supportive contexts, and they should be encouraged to respond in an appropriately informed manner.
7. Because the level of engagement is awareness, every student should be given the opportunity to respond in every situation or to explore his or her own awareness in the response situation.
8. A wide variety of response vehicles and mechanisms should be employed and should take place in each of the four language modes.

Small-group work broadens opportunities for response and helps students become comfortable in response situations.

THE ROLE OF LANGUAGE STUDY

In grade ten, or the awareness level, language should be studied in a somewhat more analytic manner than at the grade nine level; students should start to be able to identify some of the larger language constituents. Particular attention should be placed on the role that purpose and audience play in the adjustment made in language by speakers and writers. By grade ten, students should have developed ability to employ adult-like language in many oral situations, particularly informal situations. They should also have acquired considerable proficiency in getting information from print. The grade ten framework should extend these skills by making students aware of how to extend their oral skills into real-life adult situations and to employ the skills they already have in writing and studying literature. Awareness of purpose and audience can considerably refine these abilities. The major instructional emphases are presented below with suggestions of how students may study language and become aware of the effect of each of the contextual variables on language, on language use and structure, and on language change.

THE TOPICS PRESENTED BELOW ARE EXAMPLES OF POSSIBLE ACTIVITIES. THE TEACHER IS DIRECTED TO THE LANGUAGE STUDY SECTION FOR DEVELOPMENT OF SPECIFIC ACTIVITIES FOR USE WITH A PARTICULAR CLASS.

Purpose

Study of how awareness of purpose can affect:

- A. Language register (e.g., comfortable versus authoritative)
- B. Language use
- C. Word choice
- D. Spelling conventions
- E. Use of particular sound patterns (e.g., such as rhyme)

- F. Complexity of language
- G. Complexity of syntax
- H. The differences between the level of language used by two different speakers or writers

Audience Awareness

Study of how awareness of audience can affect:

- A. The choice of particular usage (e.g., "was" versus "were")
- B. Language register (e.g., formal versus informal)
- C. Spelling
- D. Word choice
- E. Complexity of word choice
- F. Complexity of syntax
- G. Adjustments for dialect differences
- H. The comfort of the audience
- I. The understanding of the audience

THE ROLE OF LITERATURE

Building upon the concepts gained in grade nine, the grade ten program guides students to an awareness of and response to an author's treatment of content; that is, a consideration of the author's purpose and concern for audience and the manner (point of view, stance, voice) in which the situation or problem is addressed.

Students should read and explore selections which are addressed to different situations, purposes, and audiences and which are written to evoke different opinions, moods and tone, using a variety of vehicles.

The incidents, situations, and ideas contained in these selections should stimulate discussions among students on matters of some social importance and indicate the social role of literature. The interpretive literature they read in class should broaden, deepen, and sharpen their awareness of life. They should learn not to have fixed expectations or make fixed demands on their reading by preferring to read only one type of subject matter, but become more receptive to stories, novels, essays that give different opinions and points of view and that put human beings in different human situations. They should learn to accept a wider range of human experience than their own.

These materials could include: editorials, articles, biographies, essays, public letters, reports; short stories, novelettes, novels (historical, romance, social); sonnets, lyrics, narrative poems, ballads, dramatic monologues; one-act plays, Shakespearean and modern full-length plays; film and radio documentaries.

Responding

By inferring the author's purpose and intention from expressed fact, arguments, and conclusions, students learn to trust their own responses and speculate creatively while accepting the responsibility of basing their interpretations on what the author actually says. They may use the same facts and ideas for other purposes in their own speaking and writing, addressing different audiences in different situations, using different vehicles, media, or modes. By changing such elements as situation, purpose, audience, point of view, and the vehicle, students understand better the motivation of characters, the nature of conflict, and the theme or argument of the novels, plays, short stories, articles, and poems to which they listen to or read.

Major Concepts

- . Use a wide range of vehicles.
- . Encourage students to support their responses with direct and indirect reference to the selection.

Purpose

Students will often find combinations of purposes within a single selection. Some purposes are obviously functional (e.g., to record, narrate, describe, inform, explain, instruct, hypothesize); others are artistic and more subtle in nature (e.g., to establish and maintain contact, contrast, evoke suspense) and may be subordinate to the overall intention of the selection.

Students should become aware of the author's purpose in his choice of such things as:

1. Subject Matter (e.g., speeches, articles, essays, poems, films)

Students should be able to identify the author's main purpose; determine where it is stated openly, implied, or buried; determine how the author establishes his purpose (by evidence, emotion, authority); note the arrangement of argument to further the purpose; test the validity of arguments; identify the elements of personal bias, logical fallacies, sexist or other prejudices, or misleading analogies, glittering generalities, stereotyping. Students should assess whether the author has achieved clarity of purpose and whether the conclusion is consistent with the purpose.

2. Action/Plot/Storyline (e.g., plays, narrative poems, short stories, novels, personal narratives, biographies, films)

Students should be able to identify the author's purpose in sequencing the parts (scenes, incidents, chapters, episodes, images, emotional state) for emphasis, balance, contrast, dramatic irony. They should be able to determine whether the purpose at the beginning or exposition of

the novel or play is to introduce characters, reveal a problem or provide a setting; whether the purpose in succeeding chapters, scenes, or stanzas is to provide rising action or complication, and climax; finally, whether the various shaping or inciting forces are accounted for in the falling action and conclusion.

3. Character(s) (e.g., plays, short stories, novels, biographies, films)

Students should discuss the author's purpose and effectiveness in, 1) revealing character in various ways (by dialogue, letters, action, description); 2) depicting the internal and external shaping forces and the mental and spiritual changes that they bring about in the characters.

4. Setting (e.g., plays, short stories, novel, films)

Students should be aware of the author's purpose in using a particular atmosphere and the effect of change of setting and atmosphere.

5. Theme (e.g., essays, articles, poems, novels, plays, films, documentaries)

Students should identify where in the selection, the author has stated his main argument, theme, or thesis. They should discuss the effectiveness of his technique in relating action to character and to theme.

Audience

Authors write with both purpose and audience in mind. The audience in many prose selections will be the "unseen" reader. It is possible, however, for the reader to infer from the treatment of content whether he is the intended audience or whether another audience is or was intended (e.g., in another time in history). The students must learn to accept his/her role as a reader accordingly.

Also, by reading with care, the student will be able to infer the author's attitude to the audience from the feeling or overall impression the selection creates.

Poetry and drama are shorter vehicles with less space than prose for the development of atmosphere, action, and character. They, therefore, represent a compression of experience and expression. The audience must accept the special conventions employed to communicate experience, such as the use of symbols, setting and sound or music.

Students should infer the author's awareness of audience from the treatment of subject matter, action, character, setting, and theme.

1. Subject Matter (e.g., speeches, articles, essays, poems)

- a) From the text, the assumptions, the speaker/author appear to make about the audience: age, level of education, social standing, biases, taste, and expectations.
- b) The overall approach used to further purpose, e.g., humorous, serious, accurate, direct, formal, sincere, sarcastic.
- c) The devices the author uses to establish and hold the reader/listener's attention; e.g., use of generalization, repetition, quotation, examples, changes of mood.
- d) The method of developing the argument or theme; e.g., enumeration, cause and effect, comparison and contrast, examples, inductive and deductive reasoning.
- e) Methods used to gain the audience/reader's support; e.g.:
 - . use of evidence: validity of facts, use of authority, balanced opinion
 - . use of emotion: flattery, appeals to emotion, misleading analogies, false reasoning, slanting, and propaganda devices such as stereotyping, glittering generalization
- f) The presence of such elements as:
 - . (in speech) tone of voice, use of gesture, and so on
 - . (in print) italics, topic sentences, linking paragraphs, stage directions (in scripted drama)
 - . (in dramatic performance) the prologue, chorus, soliloquy, aside, the setting, sound effects and lighting

2. Action/Plot/Storyline (e.g., biographies, films, plays, poems, short stories, novels)

Imaginative literature must be read with flexibility. To read with flexibility means that the reader (audience) must be prepared to enter the world of the author and let the selection speak for itself. For example, the author's treatment of content may be allegorical, and the characters may exist on two levels; the meaning of the story may be other than the one stated; or, the author's treatment of a situation within a story or play may be ironical. The audience may be called upon to see the difference between what actually is and how life appears to a character from whom the truth of a situation has been withheld (irony of situation); or, again, the treatment of a theme may be satirical in which ridicule is used to reform humanity.

The purpose in grade ten is not to teach such labels as allegory, fantasy, irony, or satire, but to get students, who have already been exposed to these in fables, comic strips and in TV series, to adjust their own reading for meaning in literature.

The student should be aware of:

- a) the techniques the author uses to hold the whole work together (central character, image, suspense, point of view)
- b) conflict (physical, mental, spiritual) as a central element in action
- c) the constant interaction of plot (incident), character, and setting (people, place, time) as in real life and, therefore, never quite predictable
- d) the author's art in selecting a probable fragment of life and applying a particular observation, characteristics, or incident, which suggests universal qualities and application
- e) the author's treatment of content (fantasy, allegory, dramatic situation)

3. Character(s)

An awareness of how characters are drawn so that, for the audience, they are individuals, not stock characters; an awareness of the internal and external forces that shape character; the convincing changes which occur in characters and the relationship of these changes to the theme.

4. Setting

Awareness of the author's use of setting: the effect or changes in time, place, and culture on the characters, theme, and on the listener, reader and viewer.

5. Theme (novels and plays often have several themes: some obvious, some hidden)

Understanding and recognizing the hidden themes: allegorical (standing for other things), moral (related to social values).

Conventions Associated with Purpose and Audience

1. Point of View

Closely related to the author's purpose and consideration of audience is his point of view. In fact, point of view combines attitude to the topic, purpose, and awareness of the author's audience. It is the author's special, personal way of telling. By introducing this concept in grade ten, students will grasp more easily the relationship of purpose and audience to style in grade eleven.

Point of view involves both attitudinal and grammatical consistency. At one level, it reveals the author's emotional or intellectual attitude to the topic, characters, or theme. It tells us whether the author is sympathetic, hostile, neutral, or objective and whether his attitude changes or remains consistent throughout the essay, novel, poem or play. At another level, it is a structural device in narration and is often found to change in larger vehicles to denote a change of pace or to give fresh insights into characters, or to make an experience more vivid.

It is useful for young readers to be aware of the use in narration of such restricted points of view by authors as:

first person objective narration or observer narration (author/character addressing others): memoirs, autobiography, personal letters, personal essays, poems, plays

second person narration (author/character addressing unknown others): instructions, notices, public letters, directions

third person narration (single characters as observer or participant addressing unknown others): novels, short stories, articles, poems, films

third person omniscient (all-knowing author addressing others, known or unknown): novels, short stories, films

2. Other Techniques, for example:

- . the use of the controlling idea (theme) in an article or essay
- . the dominant impression in description
- . the use of a consistent point of view in argument, description and narration
- . the use of sound, music, film clips, voice over, camera angle and focus
- . the use of dramatic irony (irony of situation)
- . the use of comic relief
- . dream sequence
- . foreshadowing, flashback
- . techniques of verbal humour: puns, word play, multiple meaning, situational comedy, timing
- . the use of format, type face, style of illustrations, colour

Interrelationship of the Five Variables

By grade ten, students should have moved beyond accepting the literal sense of a selection and should be exploring its fuller meaning by relating content, purpose, sense of audience, vehicle, and situation to the whole work.

They should now read more complex, less personal selections and meet with varying viewpoints or issues. They should explore new vehicles and genres. In their reading, they should be more critically aware of bias and slanting. In their responses they should show greater responsibility to what the text actually says. When reading for meaning and enjoyment, they should adjust to the writer's treatment of content, whether the treatment be fantasy, allegorical, or satirical.

Ancillary Concepts

Style

Considerations of style could include the following aspects, in as far as they contribute to:

- . an awareness of the use of literal and figurative language
- . an awareness of the author's purpose, awareness of audience, and point of view

For example:

1. Diction: Word choice, simple, colloquial or formal; the use of connotation, emotive words; the use of words borrowed from religion, science, politics, or some specialized area
2. Syntactic Peculiarities: Awareness of variety and sentence length
3. Imagery: The use of sensory details, metaphor, simile, and use of exaggeration (hyperbole)
4. Mood/Tone: The ability to recognize the atmosphere the author tries to create
5. Rhyme/Rhythm: Natural speech rhythms; biblical rhythms

Form

Students will be able to identify more accurately and generalize about the characteristics and structure of the kinds of prose used in class: the article, the editorial, short story, one-act play, personal essay, and novel.

Similarly, they are able to distinguish among more complex poetic forms: narrative poems, ballads, lyrics, sonnets, dramatic monologues.

They can decide about treatment: whether a play is a comedy, farce, or tragedy; or whether the selection is an allegory, fantasy, or satire.

TWO SAMPLE SEQUENCES OF ACTIVITIES

These sample sequences of activities for grade ten classrooms are designed to accommodate the level of engagement (awareness) and the instructional focus (purpose and audience) suggested for the grade level.

Placement in the vertical columns suggests the order in which the activities proceed, although the items have also been numbered to clarify the flow of the sequence. Alternative strategies have not been identified, but instructors will find many points in either sequence where alternative activities and strategies could be implemented.

The left-hand columns indicate the cognitive and affective goals that underlie the activity being suggested in the right-hand columns. Evaluation procedures, not indicated because of space limitations, should reflect those cognitive and affective goals and should be an on-going process.

A number of opportunities are suggested for student self-evaluation and for peer-evaluation of work, in addition to the usual teacher evaluation. Whatever the source of evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

This is a sequence of activities, and as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by a number of factors, including student needs and interests, availability of materials, and teacher expertise in the area.

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Taking the longer view also enables the instructor to keep a record of what skills, genres, and materials are being covered. Flexibility is nevertheless a key ingredient in any successful sequence. Within the framework of the sequence, the instructor must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

THESE ACTIVITIES AND SEQUENCES ARE MEANT TO BE SUGGESTIONS ONLY. THEY SHOULD NEVER BE USED IN A CLASSROOM WITHOUT BEING ADAPTED TO THE NEEDS AND INTERESTS OF THE STUDENTS, WHO CHANGE EVERY YEAR. THE SAMPLES SHOW HOW ACTIVITIES AND MATERIALS CAN BE INTEGRATED INTO A LEARNING CONTINUUM.

ACTIVITY SEQUENCE 1: PERSUASION

LISTENING	1. By brainstorming in class, cite as many situations as possible where persuasion	3. Listen to the presentations in class. Discuss and analyze them, looking for common elements, variables.	8. Each group reads its selected ad and letter, then discusses the
SPEAKING	might be needed. 2. In small groups, select from the brainstormed list a situation that demands an oral form of persuasion. Either role play the situation or put it on tape.	5. Discuss and analyze the ads. If several ads promote the same product, compare and contrast the ads. Account for the differences.	differences in the two. After completing the presentations, discuss why some ads might be more effective than others.
READING		4. Bring to class several favorite ads from the want ad section of a paper. Discuss the choices.	7. In small groups, read the letter and ad of each member. Select the best of each category to be presented in class. 9. Read some articles/essays on the techniques of persuasion. Be aware of the possible impact each technique may have
WRITING		6. Write a letter to a friend persuading him/her to buy your bike. Write an ad to be placed in a) your school paper, or b) the city paper in which the bike is advertised for sale.	on an audience.
COGNITIVE	To identify and classify situations used for persuasion	To identify and analyze elements of persuasion To compare and contrast the elements of different situations	Comparing and contrasting elements of persuasion To become aware of how persuasion is encoded in language; to compare persuasive situations To recognize and analyze effective persuasion
AFFECTIVE	social participation group dynamics	social attending value response	value analysis and appeal group dynamics value awareness and identification

LISTENING	12. Listen/view several speeches that attempt to persuade. Examine them in terms of the variables, techniques and language. 14. Each group should listen to the tapes of the other groups, making written comments upon the effectiveness and appropriateness of each tape. 21. Read the position paper from each group. In a class discussion, deter-			
SPEAKING	10. Discuss the techniques and examples in class. 11. In small groups with teacher assistance, examine ads from a) magazines and newspapers and b) radios and TV. Analyze them in terms of the variables. 16. In class, analyze the variables in several 20. In small groups read aloud the paper of each member. Select the			
READING	editorials and essays that attempt to persuade. 18. Read articles/essays on a current controversial topic. 17. Collect samples of persuasion such as slogans, posters, best paper for presentation to the class.			
WRITING	13. In small groups, prepare a speech persuading someone to join a club, come out for football or vote for a candidate in a school election. Tape it. 15. Make written comments concerning the effectiveness of each tape. editorials, cartoons. 19. Take a position on the subject. Write a paper persuading classmates to accept that point of view.			
COGNITIVE	To identify and recognize the application of elements of effective persuasion To apply knowledge of the elements to real life situations To extend knowledge of persuasion and to recognize the subtle forms that persuasion can take To select the most effective persuasive papers from among a number To organize an effective piece of persuasion To summarize and respond to a persuasive piece of writing Bias identification			
AFFECTIVE	personal attending social awareness feeling awareness willingness to participate value organization social attending value analysis and response personal attending value identification			

ACTIVITY SEQUENCE 2: THE BIZARRE

LISTENING	7. Make the presentations. Discuss them. Make notes			
SPEAKING	2. In class, discuss your response to the stories. Examine the stories to discover how their effect was created. What choices did the author make? Discuss what the results might have been if there were a shift in point of view or a shift in the setting.		4. In small groups, read the letters/newspaper articles. Examine each work for the interpretation of character. Discuss the appropriateness of the choices that were made in each assignment.	
READING	1. Read several short stories dealing with the supernatural or bizzare.		5. Split into small groups according to interests. Read background materials on specific topics concerned with the supernatural or bizarre. Take notes on the material.	
WRITING	3. a. Assume the role of the protagonist of one of the stories. Write a letter to a friend telling of the experience; OR b. Prepare an interview with one of the characters from the stories. Write up the interview for a newspaper.			
COGNITIVE	To identify the author's sequence and to recognize elements used to create an effect To predict the effect on the whole of changing one or more of the elements		To hypothesize one's action within a character's role To recognize cause/effect relation in narrative material	
AFFECTIVE	personal attending feeling awareness	social attending willingness to participate	characterizing assuming another person's point of view	group dynamics social participation

LISTENING	8. Listen to a tape or broadcast of an invasion from outer space or something of a similar nature; i.e., "War of the Worlds." 14. Edit the tape. Then play it for an appropriate group. Observe the reaction of the audience. 16. Listen to a number of poems having the theme of the supernatural or the bizarre.			
SPEAKING	9. Discuss and analyze reactions to the tape. (If "War of the Worlds," compare and contrast reactions then and now. 10. With the assistance of the teacher, determine the specific demands of a radio script. 11. Discuss what choices would have to be made if the play were written for a lower elementary grade/or a group with that level English ability. 13. Put the play on tape, using proper sound effects. 15. Play the tape for the class. Compare the class reaction to the reaction of the other group. 17. In class discuss the differences as a result of the change of vehicle.			
READING				
WRITING	12. In small groups, script a radio play for one of the above groups. Use material gained from the reports to provide background.			
COGNITIVE	To recognize the effect of the supernatural on people's reactions To compare and contrast reactions in two different periods To generalize about the effect of the supernatural To become aware of the importance of editing in radio scripts To compare and contrast reactions To identify the different things that affect reaction To recognize how prose content can be effectively expressed in poetry To become aware of non-linguistic cues in creating effect			
AFFECTIVE	feeling awareness characterizing projection of feeling effective assimilation group dynamics social participation			

grade 11

GRADE ELEVEN

At this grade level the communication focus continues to be on the integrated nature of language. The year's work should make students increasingly responsive to the power and richness of language and increasingly more able to expand and control that power. Students should learn to evaluate and control the choices they make as well as to recognize and evaluate the choices made by others in their language use. Learning activities, to be relevant, must involve the learner in an affective as well as a cognitive manner. Work at this level, then, should allow for experiences that encourage the development of the student as a complete person. A curriculum that is relevant is one that designs experiences to suit both cognitive and affective needs and that matches material and method to the students' thoughts, feelings and values.

Grade eleven continues the focus on language as process. The implication is that, when one uses language, one is making a series of sequential and inter-dependent choices in order to achieve specific results. Tone, for example, is dependent upon, and is the result of, diction; however, one decides on the tone one is going to take before deciding on the vocabulary necessary to its communication. This focus on language as process does not imply that instruction ignore the products of language use but, rather, that these products be considered and evaluated in the light of the process which created them. So that the students can develop the evaluative skills necessary to gain more control over their language, the program should include a wide variety of style, viewpoints, vehicles, purposes, audiences and situations.

Students should be encouraged to expand the range of their responses, both at the personal level and at an increasingly evaluative, critical level. They should be given opportunities to make judgements that are distanced from their personal feelings and values, recognizing and being aware that life and literature include much that is separate and different from their own range of experiences and viewpoints.

LEVEL OF ENGAGEMENT—EVALUATION

The level of engagement at grade eleven, that of evaluation, reflects the growth in maturity of viewpoint. The student is expected to move from exploration and awareness of the elements in the communication context to a higher level of evaluation and control of those same elements. Because this progression requires a sensitivity to the relationship between thought and language, an instructional emphasis on style requires a corresponding emphasis on critical thinking. One activity at this level might, therefore, be a discussion of the impact of connotation on audience and consequent attempts by students to alter tone by varying appropriately the words they would use in such forms as editorials, business letters, or critical essays.

The purpose of this approach is to take the students beyond an awareness of the communication process as seen in the grade ten program to a more discriminatory level. It is also the purpose of the approach to involve stu-

dents more creatively with language. They should come to see themselves as artisans of their language, with words as the materials and their evaluative skills as the tools by which they not only carve out their own product but also judge the quality and effectiveness of the products of others. Such an approach recognizes that learning starts with the individual and should focus on the person's relationship to language as a vehicle for self-discovery, for growth and for an increased understanding of self and world.

INSTRUCTIONAL EMPHASIS—STYLE

The purpose for choosing style as the instructional emphasis is to create opportunities for students to develop a level of personal style that can be adjusted to suit various communication contexts and develop a sense of taste--that is, an ability to judge the appropriateness of stylistic choices to any of all of the five variables. This development may necessitate distinguishing between the practical effectiveness of a style and its aesthetic effectiveness. The intent here is to emphasize language use both as a craft and as an art as well, unique to its creator. The instructional emphasis requires that students be taken beyond the self, and, while respecting the integrity of their natural dialect, be moved to more sophisticated levels of language.

The following aspects of language use represent the kinds of stylistic choices one makes in using language. They are presented here simply to identify more specifically the variables involved in language use, not to suggest emphasis of instruction. Instruction in style should concentrate on how and why some language choices work and others do not. This concentration is as necessary in the study of literature as it is in oral work or in the development of reading or writing skills. In terms of the students' work these aspects of language use are suggested as means by which students refine their techniques in communication so that they have control of the material and can achieve their purpose.

The following aspects of language use are NOT intended as a program of study and, therefore, are to be taught not as isolated terms but as choices inherent in the communication process.

Diction: Diction is the selection of words, the "vocabulary" of communication. Essentially it is the selection and arrangement of specific words into sentences or utterances and into larger units that constitutes a style. The nature of this vocabulary can be understood in terms of the following:

Connotation and Denotation: The denotation of a word is the thing or situation the word specifically refers to; the connotation of a word is the implied or suggested meanings it carries as determined through use.

Multiple Meanings: Certain words can have very different denotations depending on their use and consequently provide a degree of power and richness to language when the context suggests more than one meaning at work.

Language Level: The level of language that is chosen, from the personal and informal to the formal, is in part a consequence of purpose, audience, content, and situation.

Idiom/Dialect: On one level these terms have been used interchangeably to identify distinctive variations of language that indicate people's educational, social and geographical background. Idiom also has come to mean "individual" and "particular" (H. Shaw. Dictionary of Literary Terms. NY: McGraw-Hill, 1972). Idiomatic usage, for example, refers to "expressions that conform to no grammatical precedents or principles but are laws unto themselves."

Tone/Mood/Atmosphere: As "literary" terms mood and atmosphere may be interchangeable (e.g., atmosphere is the "mood" within a literary work). As they are intended here, however, they relate to each other in the creation and maintenance of the emotional tension that exists between writer and reader, and speaker and listener. The tone is the author's attitude to his subject; the atmosphere is that emotional feeling that exists within the content; and mood is the listener's or reader's response to the interrelationship that is created by the first two.

Figurative Devices: What is referred to here is language which differs from the "standard construction, order and significance of words" (M.H. Abrams. A Glossary of Literary Terms. Toronto: Holt, Rinehart and Winston, 1977). This would include such devices as: imagery, symbolism, synecdoche, metonymy, hyperbole, paradox and oxymoron; various sound patterns such as alliteration and onomatopoeia; and various rhetorical constructions such as litotes and allusions. It is important that these devices be recognized as appearing in speech and in normal language use as well as in written prose and especially, poetry. Sportswriters especially make great use of metaphor, simile and other figures of speech.

Organizational Patterns: It is through the use of organizational patterns in our working language that ideas are given their unity, coherence, clarity and emphasis. Such patterns again increase the variables by which a student achieves his purpose; for not only must he make decisions about things like diction, tone and point of view, but he must also choose the structural forms and methods of organization that most clearly present and control those other variables. Some of the elements presented here may not be present in all aspects of language (e.g., punctuation is applicable only to reading and writing), but the large majority are:

Sentences: Essentially everything that happens in language in the longer forms of discourse happens first in the sentence, and so it is necessary that the student be in control here. Those variables he has to deal with at this level are:

- . syntax
- . punctuation
- . periodicity
- . subordination
- . position/emphasis

- . length
- . complexity
- . variety of pattern

Sentence combining is a recommended activity that allows the student to work with most of the variables at this level.

Paragraphs: The paragraph is a term that applies essentially to reading and writing, but the variables at this level are equally applicable to speaking and listening.

- . transition
- . unity of thought
- . logical and structural patterns--the patterns listed here are presented in order of increasing complexity
 - spatial sequence
 - classification - categorization
 - simple temporal sequence - chronological
 - comparison
 - analysis
 - general to specific
 - order of importance
 - process ordering
 - synthesis
 - specific to general
 - cause and effect
 - contrast
 - complex temporal sequence such as flashback, clues
 - inversion
 - focus
 - parallelism
 - conditional sequence
 - stream of consciousness

These patterns should not be taught through any one specific language mode. Some, for instance, might be more easily taught in speech than in writing. Spatial sequence could be developed through oral descriptions of various settings, including the learning environment. Variations could be introduced by changing the physical position and the purpose of the person describing the setting. Cause and effect might be taught through role playing, thus employing both the speaking and the listening mode. Students observing this role play might also present their observations of cause and effect in writing and then compare these with the perceptions of those engaged in the simulated situation.

Longer Discourse: Many of the variables a student may deal with at this level are repetitive of those at the sentence and paragraph level. They are included here to make the student aware of the scope of the organizational patterns he has to work with. Those variables that are repetitive but which become more complex in longer discourse include emphasis, transition and logical and structural patterns (see prior list).

Those variables which are applicable primarily to this level are introduction, body and conclusion. In conjunction with these and the development of emphasis is the activity of outlining. The work of outlining allows the student to focus more directly on these specific variables. Also important here is the consideration of verb tense both in its initial choice and in its consistency.

Stance: Essentially stance is the form of expression which derives its character from a combination, particularly of diction and tone. It is shaped, therefore, more from within than without the substance of the language. Some that are suitable for study at this level are the objective stance, the humorous, the ironic, and the reflective/personal.

Editing: Presented as the final consideration that requires the student's attention, editing, nevertheless, is something that occurs at all stages of communication and not just in the stage of preparation. Editing is a clear example of language as process, for editing occurs at its most basic level throughout the communication context.

Essentially every decision made from diction to mode involves an editing process. And it is not only the writer that makes such decisions. The speaker edits in response to his audience and the atmosphere created between them; the listener edits constantly in response to his listening purpose; and the reader edits in much the same way. In the end, however, editing is still the critical consideration of the register of language--the total effect and appropriateness of stylistic choices made. It is here that the student can be most clearly seen to be functioning in an evaluative way.

In conclusion, language is the instrument we use to communicate our thoughts and to perceive the thoughts of others. The focus on language as process which emphasizes this relationship between thought and language should help students to develop ways of thinking through the problems they have to face in listening, speaking, reading and writing. Critical thinkers who are in control of their language and are aware of its power gain in independence and self-confidence.

INTEGRATION OF THE VARIABLES

At this level, a study of the integration of the five variables--audience, purpose, content, vehicle and situation--is as important as it was at grade ten. It is necessary, however, that the students' level of engagement be more sophisticated and that they become more critical, not only of the effects of these variables upon one another, but also of the effects each and all of these variables have on the language choices a person makes as a result of them. In grade ten students will have become aware of the interrelationships of the five variables but will not necessarily have developed an awareness of the nature of the product that results. Instruction at grade eleven should begin with a focus on the five variables as parts of a whole but should move quickly to a recognition that there is another dimension in the creation of a language product. The students must be made aware that the effectiveness of the product depends upon the appropriateness of

AN OVERVIEW OF POSSIBLE ELEMENTS FOR THE GRADE ELEVEN PROGRAM OF STUDIES IN ENGLISH LANGUAGE ARTS



each and every language choice made, not only in consideration of the five variables but of each other as well. Thus, the totality of meaning is a consequence of all the choices of audience, purpose, content, vehicle and situation as well as considerations of more precise aspects of expression such as diction, tone, organizational patterns and stance.

Because of the complex nature of language in the communication process, it is difficult sometimes and artificial to isolate the separate aspects of language use from the whole or from each other, such as the particular phrase from the organizational pattern, from the tone, from the purpose, or from any of the stylistic choices that are available to the use of language. It is sufficient for students to understand that these relationships exist and that they become reasonably adept at evaluating and controlling those more obvious relationships such as diction to tone, tone to purpose, and purpose to content, audience and situation. Students' evaluation of these relationships between the five variables and what are essentially stylistic choices should occur in all four of the language modes (listening, speaking, reading and writing) with a variety of literature and a range of styles. It is also important that they be encouraged to be as critical of their own use of language as they are of others' use of language. Probably the key to enabling students to evaluate these choices is the ultimate test of purpose; did the language user achieve his/her purpose whether it be as a listener, speaker, reader or writer?

To judge whether students have achieved an appropriate level of proficiency in their use of language and in their ability to evaluate the language use of others, assessment should occur to some degree in all four of the language modes, although the emphasis should match instructional time. The general level of proficiency that students are expected to achieve would enable them to adjust their various language choices according to the five variables as well as be capable of judging the effectiveness of the styles of others in relation to these same five variables.

IMPLICATIONS FOR CHOICE OF MATERIALS

The materials and activities that are selected for this level of engagement should reflect the instructional focus and the integration of all the variables. The material should include a wide variety of audiences, purposes, contents, vehicles, situations and styles. There should be a combination of short and longer pieces as well as material that allows for both intensive and extensive study. The materials that are selected should also allow for a variety of responses but, as a reflection of the students' growing sophistication and maturity, emphasis should be on materials that deal with subjects that range beyond their own experiences. Possible materials, topics and activities for consideration at this level might include the following:

- . panels and debates on controversial issues within the community
- . seminar or reader's theatre on a theme of alienation and self-discovery
- . listen to a variety of songs from various periods on a common theme but with differing points of view

- . formal and informal speeches to large and small groups for a variety of purposes
- . small-group discussions followed by reports to the class
- . advertising from a range of magazines that appeal to various audiences on the basis of age, interests, educational background and social status
- . poetry, short stories, essays, novels, lyrics that develop the theme of the nature of man: good or evil
- . letters to familiar and unfamiliar audiences to congratulate, to persuade, to complain (e.g., tone)
- . reports including such types as fact-finding, evaluative, persuasive
- . symbol and metaphor in poetry, newspapers, common usage
- . the critical essay in a literary study
- . pictures, films, cartoons, graphics, documentaries
- . computer programs, word processing

This program requires that careful attention be paid to the relationships among:

- . level of difficulty of material
- . strategies for instruction of skill and concepts
- . evaluation

TYPE AND LEVEL OF RESPONSE (AS RELATED TO LEVEL OF ENGAGEMENT)

Since the initial response to material may be intensely personal, students should not only be given the opportunity to experience and reflect upon the emotional impact, but they should occasionally be allowed to respond only privately. When they do share, they should be given time to formulate a personal response, be encouraged to express that response, and be given help in developing the vocabulary necessary to articulate it, both for themselves and for others. It is important that they develop self-confidence in using this initial, often emotional response as one aspect of understanding material and realize that it has validity along with the more distanced intellectual response.

The level of engagement at grade eleven, evaluation, implies a somewhat more objective stance and response from students than at earlier levels. Evaluation implies experiences not only in experimenting with language and reflecting on that experimentation, but also in judging its effectiveness. Evaluation would involve not only the analytic response employed at grade ten, but also the ability to view communication objectively and make judgments about it. Responses would include, in addition to those required at earlier levels, those such as organizing, conditional sequencing, synthesizing, conceptualizing, generalizing, summarizing, selecting, value identification, and value organizing.

What does this mean to the teacher in asking students to respond to experiences and literature in the classroom?

1. Because the emphasis at grade eleven is on style, short, specific responses focussing students' attention on particular stylistic features is suggested.
2. Because the level of engagement at grade eleven is evaluation, students should be asked to respond somewhat more effectively and objectively than in previous years. However, short, general responses often aid students in developing evaluation skills better than longer, more analytic responses.
3. Responses should be extended beyond the personal and familiar response contexts to more objective response contexts. The teacher, however, needs to direct the students so that the new contexts are, in fact, extension of previous response contexts rather than an abrupt jump to objective response.
4. The atmosphere in which the student responds must encourage an honest response on the part of the student. This means that the teacher's own response must be honest and that he/she is willing to deal with honest response from students.
5. Because the level of engagement is evaluation, responses should be directed toward organizing, generalizing, conceptualizing, summarizing, and the like.
6. Students should be encouraged to respond to all types of material including their own (e.g., self-editing) and each others' (e.g., peer editing) work in order to learn how to evaluate material appropriately but also how to report the evaluation in a meaningful, politic manner that distinguishes between the person and the communication.
7. When an extended response is requested, students should be directed on how to divide the task into a number of manageable sub-tasks that reflect the process of intensive response in whatever area (e.g., plays, novels, research papers). Students should also be shown how to manage their time effectively in completing intensive responses.
8. A balance between extensive and intensive response should be maintained.
9. The teacher should have specific purposes and objectives in having students respond and, in most cases, should share the objective with students so that they can develop skills in directing and evaluating their own learning.
10. All students should be encouraged to interact with every learning situation, although responses will not necessarily be overt.
11. A wide variety of response vehicles/mechanisms should be employed and should take place in each of the four language modes.

Small-group work broadens opportunities for response and helps students become comfortable in response situations.

THE ROLE OF LANGUAGE STUDY

In grade eleven or the evaluation level, language should be studied in terms of its effectiveness and how particular language elements can be changed in order to increase its effectiveness. Students should, at times, isolate language elements and judge how particular elements work in relation to the rest of the work, given the audience, purpose, vehicle, situation, and content of the communication. The instructional emphasis on style at Grade eleven gives students opportunities to evaluate objectively the particular language usages and conventions and to choose among various usages in order to determine or create the most effective communication. Students need to become aware of the decisions with which a speaker or writer is faced while communicating and how the most effective communication can be or has been achieved.

THE TOPICS PRESENTED BELOW ARE EXAMPLES OF POSSIBLE ACTIVITIES: THE TEACHER IS DIRECTED TO THE LANGUAGE STUDY SECTION FOR DEVELOPMENT OF SPECIFIC ACTIVITIES FOR USE WITH A PARTICULAR CLASS.

Style

How the style of a piece is affected by adjustments in:

- A. language register (e.g., formal vs informal)
- B. choice of particular usage ("isn't" vs "is not;" "shall" vs "will")
- C. spelling correctness
- D. rhyme and metre patterns
- E. complexity of syntax
- F. writer's point of view
- G. word choice
- H. inconsistent usages

THE ROLE OF LITERATURE

The selections used at this level should make students aware of the power and richness of language and enable them to expand and control their own use of language. They should come to see a selection as the result of a series of choices made by an author/speaker in order to achieve a particular effect. Some of these choices are deliberate; some may be unconscious; but they are all interrelated, building upon one another. Considerations of content, purpose, and audience influence the author's point of view. Point of view decides word choice or diction; diction influences tone; tone contributes to style. Content and style, therefore, exist in symbiotic

relationships. In order to understand fully what an author is saying, it is necessary to understand how the author has chosen to say it. Students should come to the realization that effective communication is dependent upon the decisions an author or speaker makes and the methods used to express ideas.

Responding

The impressions students gain from a preliminary skimming of a selection will enable them to read with flexibility.

If a selection (e.g., article, editorial, essay) purports to be factual, they will learn to read it critically, yet with an open mind, at the outset, even if they disagree with the author's viewpoint. By identifying, discussing, and verifying the factual base of opinions and views (e.g., cartoons, advertisements, letters to the editor, articles, editorials), they will learn to determine the validity of opinions, recognize propaganda, and evaluate intentions.

On the other hand, they will learn to approach imaginative literature (e.g., fiction, drama, poetry) on the author's own terms, enter the author's world with a willing "suspension of disbelief" and treat the selection as an artistic whole.

Further, close readings will enable them to respond, using all their evaluative, thinking skills, and help them to formulate ideas about the content and judge the quality and effectiveness of the style.

The selections used in class should illustrate the use of a wide variety of styles from various times, topics, and places: articles, essays, editorials, short stories, novels, lyrics, sonnets, dramatic monologues, free verse, biographical sketches, histories, allegorical, satirical, and humorous pieces.

In grade eleven, much more attention must be placed on the nature and quality of the student's own spoken and written response to what he hears and reads.

At different times, students should be encouraged to respond to selections, listened to and read in class, in different ways (subjectively, objectively, analytically, selectively, and interpretively) in order to prompt their use of different stylistic choices (vehicle, tone, diction). The assignments (e.g., debates, dramatizations, reports, reviews, essays, skits, and parodies) given should demonstrate how different physical, emotional, and experiential points of view and contexts can affect style in communication.

Major Concepts

- . Use a wide range of vehicles.
- . Encourage students to support their responses with direct and indirect reference to the selection.

Style

Style is the result of all the decisions the author/speaker has chosen to make. It is the overall effect of the way in which the elements of communication are interrelated; e.g., the connection of paragraphs or scenes, the choice of diction, sentence structure, tone, imagery, rhyme and rhythm used in a selection.

The following terms and concepts are often used in evaluating the language choices an author or speaker makes. Students should be able to respond to and evaluate the effective use of:

Diction: (the author/speaker's choice of words)

The student determines, for example:

1. the use of words in the selection--whether it is precise, accurate or biased; slang; varied in connotation; emotive; ambiguous; everyday and simple or specialized and technical (scientific, religious, military) or contains archaic words, cliches, or jargon
2. the level of usage ("the company the words keep"): formal or informal, colloquial, slang
3. the register (suitability to context): appropriate or inappropriate

Syntax: (the organization and grammatical structure of phrases, clauses, sentences and paragraphs)

1. the use of sentence length and sentence variety: e.g., simple, complex, compound, loose, periodic
2. such characteristics as: the use of concrete language, brevity, emphasis, sentence movement, active voice, and transposed word order
3. the use of such devices as: rhetorical questions, idioms, parallelism, paradox, antithesis, epigram
4. the organization or structure of the whole selection in terms of: coherence, logic, and clarity

Tone: (the author's attitude to audience and topic--related to point of view, situation, author's stance and so on)

Students distinguish the manner in which the author has chosen to approach audience and topic: serious, humorous, intimate, reserved and distant, subjective or objective.

Imagery: (the author's use of figurative language and symbols)

1. appeal to the senses
2. areas of experience which are the sources of the imagery and allusions, e.g., nature, the classics, Bible, science, sports
3. contribution to the theme

Visual Presentation: format, type face, style of illustrations, graphics, proportion, colour

Rhyme and Rhythm

Students appreciate the patterning of sounds in the arrangement of words, phrases, and sentences and in rising and falling of inflection when read aloud: alliteration, assonance, sibilants, consonance, and recognize the more common rhyme schemes and metres used in poetry.

Pacing: sentence structure, colour, background music, special effects, relationships among narration, dialogue, description

INTERRELATIONSHIP BETWEEN STYLE AND THE VARIABLES

In grade eleven, students learn to appreciate the enjoyment of deriving more fully the meaning of a selection. They are sufficiently mature to understand that in literature, as in life, they have a scale of values, whether they are conscious of it or not. The existence of standards is always shown best when we place our opinions in perspective against other opinions in discussion and reading, and we judge literature best by placing a selection in perspective against other selections by evaluating and comparing.

Students will be expected to comment critically on the quality and validity of ideas expressed in a selection, show an awareness of the social or emotional situation which it depicts or out of which the selection grew, or how the selection establishes its purpose. They should be able to relate these factors to the author's choice of vehicle and treatment of content and audience. In doing so, they will be expected to comment on the choice of language: the diction, organization, sentence structure, tone, use of imagery, rhyme and rhythm, in an attempt to assess the quality of expression and thought.

Content

Students evaluate the content in terms of subject matter, action, characters, setting and theme.

Subject Matter (e.g., speeches, articles, essays, poems, drama, documentaries)

Students follow the basic structure of the selection and mark where the author has followed or departed from an overall design. For example: they assess what in the selection is really important to the author; what insights are offered toward an understanding of the problem.

They distinguish among the ideas for logical or illogical notions and evasions. They also evaluate ideas for validity, sophistication and legitimacy of appeal, good taste, and factual basis.

They evaluate the entire selection for clarity of arrangement and expression.

Action/Storyline/Plot

Students assess the manner in which the entire selection is developed: its main divisions and how they are related to the theme.

They evaluate the action for plausibility (true to life) and for its moral assumptions (serious or trivial).

Character

Students evaluate whether the selection provides an unusual view of the world through the eyes of its chief character(s). Students evaluate the ways in which the author has manipulated characters. Students evaluate how the characters are drawn by distinguishing among the subtler characteristics which mark off one character from another and by recognizing both the humane and inhumane characteristics in a complicated character.

Students evaluate how the internal and external shaping forces are drawn, the effectiveness of the conflict, and the role of choice, coincidence and fate. Students assess whether the problems (physical, psychological and sociological) of the characters are acceptable within the context of the selection.

Setting

Students evaluate the role and effect of the setting on the reader, the characters and the theme: its dominance or otherwise; its symbolic use.

They assess whether the setting is physically or historically accurate and appropriate.

Theme

Students identify the obvious and hidden themes. Give reasons for acceptance or rejection of the position taken by the characters or the author in the selection.

Vehicle

Students respond to and evaluate the author's choice of vehicle; e.g., film, radio, theatre, print, recordings.

They evaluate the use of techniques which enhance or tend to obscure the development of the theme: too much or too little comment, description, dialogue, action.

They evaluate the extent to which the divisions (e.g., chapters, scenes, stanzas) are necessitated by the vehicle chosen or by plot development.

They assess the purpose and effectiveness of the sub-plots and their relation to the theme (e.g., suspense, balance, relief, irony, symbolism).

They assess the purpose and effectiveness of other conventions and techniques associated with vehicles; e.g., film, radio, drama.

Students should be able for example, to generalize about the nature and form of the expository essay, the argumentative or persuasive essay; the editorial; and the report. They should be able to give the chief characteristics of various genres; for example, the historical novel which uses actual events and characters, and biographies which give insights into actual lives; the sonnet and the dramatic monologue; and the full-length play.

Situation

Students should examine information about the probable communication context of the selection: time, occasion, place, social climate.

They should know something about the author(s) and bear in mind that they are as much a product of their time as the readers are of theirs.

They should read the preface, introduction, and date of publication of the selection for additional information.

Purpose

Students should evaluate the extent to which the authors have established their main purposes and how they have achieved them. They should also venture an opinion whether the selection provides an unusual insight into life.

Audience

Students should be able to explain the author's choice of point of view and manner of narration and the advantages they have for the reader.

They should also note the points of connection made in the selection between author and audience and offer an opinion whether the techniques intrude on the action or assist in holding the reader's attention.

Students should assess noticeable shifts in physical, intellectual points of view, or in emotional states. They should also identify the dominant emotions and relate these to the audience and the topic.

Students should accept the author's use of allegory, fantasy, irony, satire and symbolism.

Ancillary Concept Form

Form as a synthesis of structure and style is the instructional emphasis at the grade twelve level. An evaluation of style, however, will necessarily involve consideration of a range of forms in fiction, non-fiction, poetry, drama, and written and oral communications.

TWO SAMPLE SEQUENCES OF ACTIVITIES

These sample sequences of activities for grade eleven classrooms are designed to accommodate the level of engagement (evaluation) and the instructional focus (style) suggested for the grade level.

Placement in the vertical columns suggests the order in which the activities proceed, although the items have also been numbered to clarify the flow of the sequence. Alternative strategies have not been identified, but instructors will find many points in either sequence where alternative activities and strategies could be implemented.

The left-hand columns indicate the cognitive and affective goals that underlie the activity being suggested in the right-hand columns. Evaluation procedures, not indicated because of space limitations, should reflect those cognitive and affective goals and should be an on-going process.

A number of opportunities are suggested for student self-evaluation and for peer-evaluation of work, in addition to the usual teacher evaluation. Whatever the source of evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

This is a sequence of activities, and as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by a number of factors, including availability of materials and teacher expertise in the area. Although presented as a sequence, the activities suggested in it may well be going on simultaneously with other activities, or indeed with other portions of the sequence which can overlap.

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Taking the longer view also enables the instructor to keep a record of what skills, genres, and materials are being covered. Flexibility is nevertheless a key ingredient in any successful sequence. Within the framework of the sequence, the instructor must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

THESE ACTIVITIES AND SEQUENCES ARE MEANT TO BE SUGGESTIONS ONLY. THEY SHOULD NEVER BE USED IN A CLASSROOM WITHOUT BEING ADAPTED TO THE NEEDS AND INTERESTS OF THE STUDENTS, WHO CHANGE EVERY YEAR. THE SAMPLES SHOW HOW ACTIVITIES AND MATERIALS CAN BE INTEGRATED INTO A LEARNING CONTINUUM.

ACTIVITY SEQUENCE 1: BACKGROUNDER MAGAZINE

LISTENING	2. Gather a variety of examples, using tape and videotape, of "backgrounder" segments from radio and television. Strive for a range of opinions, perspectives, and presentation techniques.				8. After reviewing what members of the class have discovered about appropriate interview techniques, practice those techniques by selecting and interviewing another student in the class to uncover the "real" person.
SPEAKING	1. Discuss a proposal to organize and publish a "backgrounder" magazine which would appear in three formats: print, radio, television. In your discussion, survey the range of backgrounder formats currently used.	4. Working in small groups, analyze the examples according to content, purpose or function, structure, use of language, and selection and use of detail. Note what changes in presentation and format emerge as one moves from one vehicle/medium to another and attempt to account for these changes.	7. Through various levels of discussion (i.e., small-group through to whole-class), evolve an editorial policy for the magazine. Begin by analyzing what an editorial policy covers and how it operates. Discuss the need for differentiating between policy for the written word and policy for the electronic media. Decide on the range of topics/issues to be covered.		
READING	3. Gather correlated examples of backgrounder materials from such printed sources as newspapers and magazines. Attempt to secure articles and materials dealing with the same issues and topics as were covered in the examples chosen from radio and television. Again, aim for a range of opinions and perspectives.		5. Augment the observations which emerge from your analysis of the examples by reading articles and books on the journalistic techniques involved in "backgrounder" formats. Where local journalists are available, have them sit in on some of your discussions and contribute their first-hand experiences/knowledge.		
WRITING	6. As each working group presents its analysis of backgrounder techniques, a consensus should be developed and then put into the form of a chart containing generalizations appropriate to the instructional emphasis at grade 11--style.				9. Write a journalistic piece based on the interview with the other student, paying particular attention to focus and overall impact. Working with two other students, respond in writing to each other's pieces by indicating what you feel are the strengths and weaknesses of each piece.
COGNITIVE	awareness recognition classification concept relating comparison/contrast	analysis abstraction bias identification	abstraction generalization	awareness abstraction generalization restructuring selection	restructuring selection
AFFECTIVE	group dynamics willingness to participate personal attending	group dynamics social attending	personal attending	consensus social attending willingness to participate	personal attending feeling awareness social attending

LISTENING	10. Form three-person working parties (i.e., production teams), and assign both topics and the vehicle to be used. Begin work by doing further research into the 13. Using actual field research with the student body, test the effectiveness of the various presentations and stances. Discover which stances work best with which vehicles/media. Discuss the implications of these findings for the tasks assigned to the various production teams. 17. Devise and apply appropriate feedback techniques in order to gather information on the responses given by peers to the several formats in which the "magazine" was presented.				
SPEAKING	various techniques used in investigative reporting, including such techniques as editorializing, reviewing, persuading. 12. Choose a topic which seems to be of interest to a majority of the students in the school and then, as a class, evolve a set of questions to be used in surveying a cross-section of the student body on the issue. After the survey, analyze the findings, select 15. Apply editing techniques, first within the teams, then between teams. Xeroxed duplicates will be required for print materials, including scripts; actual tapes may also be used, since the inter-group editing will be in the form of suggested changes rather than actual changes. Editing should then be completed by the group itself in the light of suggestions made by others. Using clearly defined criteria, evolved partly through class discussion and partly through readings on techniques of evaluation, analyze the relative impact of the various formats used. Evaluation may require follow-up research to determine what lasting impact was made by the presentations.				
READING	appropriate means of reporting the results, and then arrive at an editorial position on the issue. Discuss the range of possibilities for conveying this editorial position (i.e., objective, ironic, humorous, reflective). Assign the various writing teams one of these "positions" or stances, and have each member of the team write an editorial, either for print or as a script for radio/television.				
WRITING	11. Each group or production team should create a written plan of attack for the task it has been assigned. This plan would include interview questions, deadlines, flowcharts, et cetera. Keep in mind at all times the editorial policy evolved by the class. 14. Working as production teams, carry out the task assigned earlier in the sequence. The task will be carried out over a period of time, with constant assessment of progress, both by the instructor and the members of the teams themselves. During this period, time should be allotted for a thorough research of what is involved in the editing process. 16. At this point, the "magazine" should be assembled in its three forms, and the finished product should be evaluated according to a set of criteria worked out by the class at the time they were assembling and analyzing examples from the various media. After final alterations, the product should be presented to the student body in the three formats.				
COGNITIVE	awareness identification multiple classification decision making selecting predicting	bias identification abstraction generalization	decision making concluding	awareness identification selection decision making	analysis organization predicting bias identification cause and effect comparison and contrast
AFFECTIVE	personal attending social attending values identification group dynamics	group dynamics reaching consensus value response feeling awareness	decision making concluding	value analysis and organization personal attending group dynamics	affective assimilation

ACTIVITY SEQUENCE 2: ORGANIZATIONAL PATTERNS

LISTENING	1. Watch the film/videotape of a novel/play studied intensively in class (e.g., Polanski's <i>TESS</i> or <i>MACBETH</i>). 6. Listen to a collection of modern popular and rock songs dealing with the same theme(s) used in the sequence to date. Analyze the figurative aspects of the language used in the songs, and correlate these with the aspects of language found in the original novel/play and in the print materials analyzed earlier. Discuss your findings with the class.			
SPEAKING	2. Discuss the filmed version, noting specifically how the themes and values of the original have been translated into visual terms. Discuss also the various processes of selection that have been used in adapting the material for the screen. 4. Share your reviews with your fellow students, and evaluate the strengths and weaknesses of each other's work. 8. Working first in small groups, then as a class, discuss the range of organizational patterns used in communication. Analyze the effectiveness and suitability of different patterns for different purposes and different vehicles/media. Organize your findings into a chart which can serve as a checklist for writing.			
READING	5. Collect as wide a range as possible of print materials that deal with the same theme(s) as provided the major focus in the novel/play/film discussed earlier. Analyze and evaluate the relative impact of these various re-statements of the theme(s), attempting to account for differences in impact. Use poems, essays, short stories, articles, et cetera. Share and respond to the collections of your fellow students. 7. Prepare a portfolio of advertisements, both print and electronic, which use the theme(s) being analyzed in this sequence. Examine carefully both the language and the organizational patterns being used, and develop criteria for evaluating the effectiveness of these elements in selling the product.			
WRITING	3. Imagining that this movie has just been released (i.e., for an audience of your peers and contemporaries), write three reviews of the film: one for the local paper, a second for <i>MACLEAN'S</i> magazine, and a third for <i>ROLLING STONE</i>. Pay special attention to such elements as tone and connotation in your writing; if necessary, research the audience and writing style relevant to each of these publications. 9. Compile, either individually or in small groups, an anthology of print materials which illustrate the various organizational patterns identified in the preceding activities. As far as possible, find both literary and transactional examples for each pattern. Note specifically how characterization and organizational patterns are inter-related in the literary examples in your anthology.			
COGNITIVE	awareness recognition recall identification conceptualization abstraction	hypothesis generation predicting selection recognition association analysis comparison/contrast concluding	recognition analysis selection values identification	analysis decision making generalization willingness to participate recognition association comparison/contrast classification organization
AFFECTIVE	personal attending value response social awareness value analysis	social attending group dynamics	values identification	personal attending value analysis reaching a consensus willingness to participate

LISTENING	11. Assuming the identity of the character you have created, role play a situation and have your fellow students describe the performance. Evaluate the differences in language and sequence in these descriptions, and try to account for these differences. Discuss what you have observed about style as an expression of personality and as an indication of past experience, bias, and expectations.		18. Enter a time-warped and find yourself back in the country and decade you have just researched. Tape-record an eye-witness description of some major event of that decade, but for a 1987 audience. Follow your description with some man-in-the-street interviews in which you play a 20th century interviewer for your fellow students, and in turn, a 17th	
SPEAKING	12. Discuss possible practical applications of what you have learned through your observations and discussion after the role-playing.	16. Read the revised version of your short story aloud to the class, taking care to establish an appropriate climate in the classroom for your reading. Follow the reading with a discussion of ways in which such readings may be enhanced for added audience enjoyment.	century interviewee for them. Try to make your language as authentic and true to your research as possible. Share tapes with the rest of the class and discuss the success with which the assignment captured the essence of the 17th century. Discuss the evolution of styles in speech.	
READING	13. Choosing materials in which the characterization remains relatively constant, read several short stories from an inter-connected set (e.g., <i>Lives of Girls and Women</i>, <i>Bird in the House</i>, <i>Raisins and Almonds</i>). Identify the primary focus in each story, and evaluate (in the light of the discussion on practical applications immediately preceding this segment) how effectively setting/situation/character/action and organizational patterns interrelate to establish and maintain that primary focus.		17. Research carefully a particular decade of the 17th century; read sufficient material from that decade/century to familiarize yourself with the linguistic conventions and general stylistic considerations of the time. Attempt to become as familiar as time permits with the day-to-day concerns of the people in the country (probably England) on which you have done your research.	
WRITING	10. Working individually, create a fictional character, fleshing out the character with as many details as possible: biographical, socio-economic, educational, travel, attitudinal, psychological, and political. The character should be unique, but consistent enough to be credible.	14. Working in groups of three, turn one of the short stories read for the preceding assignment into a dramatic script. Take special care to translate the primary focus of the story into appropriate visual and dramatic terms. Share your scripts and then present several of the more successful scripts as reader's theatre, followed by feedback discussion on the strengths and weaknesses of the dramatic scripting.	15. Working individually, create a trilogy of short stories involving the character you created earlier. Be sure each story has a primary focus and uses a different organizational pattern. Revise one of the stories carefully after you have taken into account the responses of several members of the class who have read the trilogy.	19. Allowing your imagination full rein, but being careful to extrapolate on the basis of language shifts now underway, pretend you are from 2358 AD time-warped to 1987, and write a piece for the <i>Inter-galactic Times</i> on your visit to earth of 1987. Share your piece with your fellow students.
COGNITIVE	generalization multiple classification hypothesis generation predicting hypothesis generation abstraction cause and effect	selection conceptualization restructuring analysis	organization sequencing restructuring summarization bias identification	identification generalization conceptualization sequencing generalization selection predicting
AFFECTIVE	value organization feeling awareness characterizing effective assimilation	group dynamics affective assimilation value response value organization willingness to participate	personal attending values identification characterizing identification social attending	personal attending value analysis feeling awareness identification affective assimilation characterizing

grade 12

GRADE 12

The grade twelve program continues the process of expanding and deepening students' understanding, appreciation, and use of language. The grade nine program was based on an exploration of a wide variety of communication contexts, an emphasis on personal response, plus an exploration of three variables: content, situation and vehicle. The grade ten program was based on developing an awareness of the need for an objective response in addition to the personal. The program included two additional variables, audience and purpose, and, at the same time, emphasized an awareness of the inter-related nature of all five communication variables. The grade eleven program built upon this awareness by the evaluation of style in relation to its effectiveness in a given context.

The purpose of the year's work at grade twelve is to apply this accumulated experience to the form that language takes. Students should now be able to apply both their awareness of the interrelationships of the five variables and their evaluation of the effectiveness of style to the final shaping of language--that is, its form. They should see that form is itself an aspect of communication and that it affects or is affected by other aspects of language use. They should see the relationships between form and mode of presentation; they should be able to utilize and appreciate language in the functional form of daily life such as business letters, resumés, work reports, interviews, essays and so on, as well as in such artistic forms as the novel, poetry or drama; and they should understand that form involves the final product of language use and that people are often judged on the effectiveness of the product they produce.

While students should continue to respond at a personal level to language use, all students should be encouraged to stand back from that personal response and make judgements that are more objective and which require a more informed response. In particular, those students proceeding to the elective credit should have developed an increased objectivity to what they view, listen to, and read. They should also increasingly be able to anticipate their audience's reactions to the content, purpose, vehicle, situation, style, and form of their own oral and written presentations.

LEVEL OF ENGAGEMENT--APPLICATION

The level of engagement at grade twelve, that of application, should reflect this increased objectivity and growth in the ability to predict. The student is expected to move through exploration (grade nine) and awareness (grade ten), beyond evaluation (grade eleven) into direct application and control of the five contextual variables. As in grade eleven, this progression would require ever increasing sensitivity to the relationship between thought and language and the ways in which the aspects and elements of language are manipulated and controlled. The level of engagement, application, and the instructional emphasis on form require considerable maturity in handling the many aspects of both language production and reception, as well as considerable attention to the manner in which the surface level of

language is generated and shaped. One activity might be an examination of the situation, its purposes, and audience decisions underlying the choice of particular forms such as types of letters or particular poetic patterns.

This type of an approach would need to examine these decisions both in productive situations (e.g., choosing whether to use a business letter or memorandum) and in receptive situations (e.g., appreciation of why an author chose free verse over a sonnet form). The student should be able to analyze appropriately when to choose and employ particular forms in his/her own speech and writing and why speakers and authors chose the particular forms they did. It should also include an analysis and control of the student's own responses in language use situations.

The purpose of this type of analysis and study would be to take students beyond the ability to evaluate the language that both they themselves and others to an ability to manipulate their own language use with facility and maturity and to adjust their reaction to the language of others. It is also the purpose of this study to involve students creatively with language. They should come to see themselves as inventive artisans of their language, able to adapt appropriately to a multiplicity of language situations. Such an approach would recognize that learning begins with the individual and should focus on the individual's growth in adapting his/her own language to the broader contexts in which he/she will participate as an adult.

INSTRUCTIONAL EMPHASIS—FORM

At grade twelve, the suggested emphasis for instruction is form. At its most basic, form is the organization, structure or design that exists as a consequence of the various language elements working together in relation to their total effect. Form is commonly understood as the pattern or structure which is used to give expression to content. It is the correlation of the parts that gives meaning to the whole. This is not to confuse form with genre, for form is not restrictive to genre. Rather, it is the design that results from the combination of all the language choices made and is unique, therefore, to each individual communication. It is important to consider, however, the distinction between the more visible, outer form and the form that develops from within a structure. The Shakespearean sonnet, for example, has a distinct conventional structure, but a particular sonnet, because of the elements unique to it, may have an individual form that emerges from the combination of those elements. This same distinction should exist for every language form so that students would look at a television documentary, for instance, as it reflects that family of communication but would also see the individual work as having its own innate form that develops from within.

A focus on form, then, suggests a focus on the whole in relation to the total effect of its parts. The study of form should be a bringing together, a synthesis--of all the emphases from grade nine through eleven--of vehicle, content, situation, purpose, audience, and style. Such a synthesis presupposes that students function at an increasingly complex and abstract level of thought. The study of form should reflect this development by presenting to students forms which possess an increasing degree of specific-

ity and subtlety. The emphasis should be on the comparing and contrasting of forms, instead of mere categorization, and could also consider the effect on specific language forms of such influences as culture, history, philosophy, geography, psychology, sociology, and technology. The mandatory credit in the senior year should give students an understanding of form and a basic ability to apply and evaluate it in their own communication; the elective credit is intended to give students increased mastery of specific language forms.

The following categories of language forms are NOT intended as a program of study. They are presented here to suggest the diversity and range of forms common to the students' experience and, therefore, have a legitimate place somewhere in the program. The categories are not exclusive.

Literary: e.g., science fiction novel, dramatic monologue, theatre of the absurd

Transactional: e.g., research paper, resume, examination

Media/Journalistic: e.g., documentary, newscast, multi-media brief

Dramatic: e.g., reader's theatre, radio play, mime/improvisation

Interactive: e.g., seminar, interview, small-group discussion

Personal: e.g., free-flow writing/journal, inner dialogue/diary, fantasy

Facilitative: e.g., outline/index, notes, abstracts

Special Linguistic: PASCAL, LOGO, dialect (Bungee), American sign language

INTEGRATION OF THE VARIABLES

At the grade twelve level, the study of how the five contextual variables (audience, purpose, content, vehicle, and situation) operate and interact is as important as it was at earlier levels. In grade twelve, the student should be able to demonstrate a highly sophisticated awareness of the five variables and of how they operate singly and together in the determination of style and form. The grade ten program was designed to increase awareness of the effect of purpose and audience and as a preliminary examination of the interaction of the five contextual variables. At grade eleven, students were exposed to how manipulations of the five variables simultaneously affected language choice and, in particular, style. At grade twelve, students should again examine how changes in the five variables affect language choice with a particular emphasis on the effect on form.

Stress should be placed on the natural consequences that the manipulation of audience, purpose, content, vehicle, and situation, alone and in conjunction with each other, has on choice of form and on stylistic choices.

Because of the complex nature of language and the forms it takes, it is difficult and artificial to isolate the separate aspects of language from the whole or to isolate the effect of one variable from the effects of the others. It seems sufficient, however, for students to understand that these relationships exist and that they exert a powerful influence on the choices made by language users. At the grade eleven level, students were asked to

AN OVERVIEW OF POSSIBLE ELEMENTS FOR THE GRADE TWELVE PROGRAM OF STUDIES IN ENGLISH LANGUAGE ARTS



become aware of this influence and to evaluate the results. At grade twelve, however, students should be asked to apply this awareness of the relationships among the variables in order to gain greater control of their language.

Students' manipulations of the variables and the adaptation of the forms of language should occur in all four language modes (listening, speaking, reading, and writing) and should give students experiences with making adjustments among the variables in both receptive and productive language situations. In addition, a study of the five variables and their effects should take place in response to a wide variety of literature and with a broad range of forms. Students need to become more sophisticated critics both of their own language and of the language of others to gain proficiency in manipulating the five variables in order to create or extend a particular desired effect.

The interview is an excellent vehicle for integrating a number of language skills. Furthermore, it has both immediate and long-term practical value for all students. It has a special value for those students proceeding to work on projects in the elective credits.

To judge whether students have achieved an appropriate level of proficiency in their use of language and in their ability to adjust their reactions to the language use of others, teachers should assess all four of the language modes to some degree, although the emphasis should match instructional time. The general level of proficiency that students are expected to achieve would enable them to adjust their various language choices according to the five variables as well as be capable of adjusting their response and language in reaction to the form of language that others use in the context of these same five variables.

IMPLICATIONS FOR CHOICE OF MATERIALS

A variety of specific language forms is the first requirement when choosing materials for study at this level. These materials, however, must also be suitable for a comparison and contrast of forms in order that students come to understand the concept of form both as it applies to an individual language communication and to those language forms that share a common structure, and design or function. Students cannot be expected to study a representation of every language form that exists; they should be presented with materials in the most common forms, particularly those forms that they might logically be expected to experience and/or use at some time in their lives. A study of form also implies a more complex and abstract level of thinking, and the materials chosen should reflect this as well. Finally, a range of such various influences upon language form as culture, history, philosophy and technology should be reflected. Possible materials for consideration at this level might include the following:

- a variety of drama from various periods (Greek, Shakespearean, Restoration, modern)

- a variety of poetic forms (e.g., elegy, pastoral, sonnet, lyric, epic, dramatic monologue, free verse)
- various letters, articles, reports, essays, etc.
- a variety of short and long prose (psychological, allegorical, science fiction)
- various cinematic forms such as documentary, sit-com, animation, specialized animation, and drama (e.g., McLaren, grassroots, computer)
- a variety of recordings, speeches, panels, debates, interviews, seminars

TYPE AND LEVEL OF RESPONSE (AS RELATED TO LEVEL OF ENGAGEMENT)

Since the initial response to material may be intensely personal, students should not only be given the opportunity to experience and reflect upon the emotional impact, but they should occasionally be allowed to respond only privately. When they do share, they should be given time to formulate a personal response, be encouraged to express that response, and be given help in developing the vocabulary necessary to articulate it, both for themselves and for others. It is important that they develop self-confidence in using this initial, often emotional, response as one aspect of understanding material and that they realize that it has validity along with the more distanced intellectual response.

The level of engagement at grade twelve, application, implies particular levels and types of responses on the part of students. Application implies experiences not only in experimenting with language, reflecting on its use and structure, and judging its effectiveness, but also in adjusting one's own use and response to language use. Application would involve the most sophisticated and objective responses on the part of students and would require the synthesis of competencies and skills gained from the previous year's work. Response, as much as possible, should be an adult response. Application would, in addition to those responses required at earlier levels, include such things as multiple classifying, restructuring, abstracting, generalizing, bias identification, decision making, concluding, selecting, hypothesizing, value analysis, value response, affective assimilation, and characterizing. Application means that the students are able to identify and adjust their comprehension and production of language not only to fulfill their own particular needs, but also to fit into the larger, often more critical, social contexts that they will encounter away from the school setting. It also implies that students will gain language control so that they may adjust their responses to adapt to new or previously encountered contexts.

What does this mean to the teacher in asking students to respond to experiences and literature in the classroom?

1. Because the emphasis at grade twelve is on form, experiences that focus students' attention on the overall form are suggested; these experiences should take into account both the outer rhetorical form of a piece and the internal relationship of the elements to one another within the discourse.

2. Because the level of engagement at grade twelve is application, students should be asked to respond more objectively than in previous years. Short, focussed responses often lead students to a clearer understanding of larger rhetorical structures, and single adjustments can often aid students in becoming more adept at overall adjustments. It is suggested, therefore, that the teacher begin with short, specific responses before moving to longer, more complex responses.
3. Responses should be extended beyond the personal and familiar into responses appropriate to the wider social contexts that students are likely to encounter in their post-secondary experiences. The teacher, however, needs to prepare students adequately for these wider contexts by extending previous, personal contexts toward the broader, more general contexts.
4. The atmosphere in which students respond must encourage honest responses by the students. This means that the teacher's own responses must be honest and that he/she is willing to deal with honest responses from students. Students also need to learn to make language adjustments that allow honest responses in a socially acceptable manner.
5. Because the level of engagement is application, the emphasis should be on the adjustments made in responding to language and language situations. This should include activities that encourage restructuring, abstracting, multiple classifying, decision making, value analysis and the like.
6. Students should be encouraged to respond to all types of materials including their own (e.g., self-editing) and each other's (e.g., peer editing) work and should be encouraged to experiment with a multiplicity of possible adjustments that could make the language or the response to language more workable and meaningful.
7. When an extended response is requested, students should be shown how to divide the task into a number of manageable sub-tasks that reflect the process of intensive response in whatever area (e.g., plays, novels, research paper) and how to manage their time effectively.
8. A balance between extensive and intensive responses should be maintained.
9. The teacher should have specific purposes and objectives in having students respond and should, in most cases, share those with students so that they can gain skill in directing, evaluating, and applying their own learning. A feeling of increasing independence and responsibility for their own learning and response should be developed in students.
10. All students should be encouraged to interact with every learning situation, although their responses need not necessarily be overt.
11. A wide variety of response vehicles/mechanisms should be employed, and responses should take place in each of the four language modes.

Small-group work broadens opportunities for response and helps students become comfortable in response situations.

THE ROLE OF LANGUAGE STUDY

In grade twelve or the application level, language should be studied in terms of the elements that can be manipulated or adjusted to make language as effective as possible. Students should be given opportunities in making adjustments of these elements. Particular emphasis should be placed on the larger rhetorical constituents that make up the shape or form of a piece of discourse. Students should, at times, isolate particular elements and study how changing those elements can change the shape or meaning of the form. Particular emphasis should be on studying how adjustments in one of the five context variables (audience, purpose, vehicle, situation, content) can affect the form that language can or will take. Students need to learn to manipulate particular elements in order to adjust the effect the communication can have and make a piece of discourse as effective as possible.

The topics presented below are examples of possible activities: the teacher is directed to the language study section for development of particular activities for use with a specific class.

Language Study and Form

- . Variations of form as related to language register ("It is I" vs "It is me")
- . Variations of usage forms as related:
 - mode (oral versus written)
 - audience (known vs unknown)
 - purpose (to entertain vs to impress)
 - vehicle (face-to-face vs electronic)
 - situation (seminar vs social gathering)

Sound and Orthographic Conventions

- . Variations in spelling forms (center vs centre)
- . Effect of affixes on spelling and pronunciation (sign, signature; manage, manageable; apply, application; medicate, medicine; revise, revision)
- . Variation in pronunciation (laboratory, project)
- . Changes in pronunciation dependent on form or use (project as a noun; project as a verb; infer, inference)
- . Patterns of sound (rhyme, onomatopoeia, alliteration)
- . Patterns of rhythm and metre
- . Formats of particular types of discourse (letters, applications, indices)
- . The range of forms available for particular circumstances (telephone vs teletype vs. letter)
- . Reasons for choosing a particular form for particular circumstances

Words and Word Development

- . Forms and affixes and their meanings
- . Variations in word form dependent on context
- . How the same form of the word can take on different meanings in different contexts

Grammar and Syntactic Relationships

- . The meaning of particular syntactic forms (subordination, coordination, embeddings, absolutes)
- . The structures of common sentence patterns
- . The forms through which sentences and constituents can be consolidated

Dialect and Language Change

- . The variations in forms across dialect and geographical areas
- . The variations of forms as the language grows and changes
- . Comparisons of "standard" and "non-standard" forms
- . The relationship between oral and written language
- . The role of redundancy in language

THE ROLE OF LITERATURE

Throughout the program, an attempt has been made to see literary study as existing principally in the interaction between the reader and the text. In grade nine, students were encouraged to respond personally, in their own terms. In grade ten, the program emphasized an awareness of the author's treatment of content in relation to purpose and audience, and it encouraged young readers to distance themselves somewhat in their responses. In grade eleven, the program assumed that they had the maturity and objectivity to listen and read critically and respond with discrimination of a kind which would allow them to accept an author's individuality of style and cope with the unexpected or unusual in language.

In grade twelve, a balance in response is struck. Students are expected to respond, in speaking and writing, to a selection in its entirety, with an appreciation of the author/speaker's individuality of style and with an understanding of and regard for the conventions of form. It is through this balanced response that the student will grasp the human significance of literature and realize how the stuff of human experience is made available for the enjoyment of all in a unique way through form. It is hoped that students will learn gradually to respond with appreciation and understanding both to those qualities of the author/speaker which are personal, creative, and effective, and to those principles of the craft of communication which are universal, consistent, and rational, and which govern the form.

In the main, in responding to a selection, students will recognize that the whole is greater than the parts and be able to:

- . Apply meaningful criteria to a wide range of selections from: prose, poetry, drama; oral, written and electronic communication media.
- . Respond in a balanced and informed manner to a selection by treating it as a whole, so that its full meaning is clarified by an appreciation of the author/speaker's treatment of the content (style) and by an understanding of the form he/she has chosen.

To accomplish these purposes, students should be able to formulate an appreciation, evaluation, or interpretation of the total meaning of a selection in a manner which:

- . shows an understanding of its kind, nature, and relation to similar works (e.g., style, vehicle, genre, situation) and a grasp of its meaning; what the selection is about (e.g., content, ideas, theme, character, plot, setting), its essential parts and how they are connected (structure);
- . gives an appraisal of the author/speaker's special treatment of his material (purpose, attitude to audience, point of view, stance or voice) and of the language used (style: word choice, diction, syntax, imagery, texture, rhyme and rhythm) and
- . demonstrates how any or all of these factors contribute, in a significant manner, to the unity of the selection and its total impact or effect on the listener, reader, or viewer.

By examining selected examples, students should increase their ability to identify and assimilate characteristics and purposes of non-fiction and fiction, whether prose, poetry, or drama presented through both print and non-print vehicles. The following chart, while not exhaustive, attempts to identify some of these characteristics and purposes.

CHARACTERISTICS AND PURPOSES
(print and non-print)

NON-FICTION	FICTION	POETRY	DRAMA
• its pervasive use in society • its adaptability to a wide range of forms according to situation, purpose, subject matter, and audience • its use in reporting and recording • its emphasis on ideas and facts rather than feelings • its discursive or logical rather than narrative nature • its tendency to state meaning directly rather than through allusion	• its unity and completeness of form • the importance of conflict • its interpretive power (it makes the reader reflect) • its power to provide an emotional experience • its imaginative and narrative nature • its intrinsic logic • its tendency to imply meaning by creating situations and leaving the reader/audience to infer meaning	• its concentration of language • its imagery: the juxtaposing of ideas, images, symbols • its selectivity and arrangement of ideas, words, images, and sounds • its use of figurative language: connotation, emotional coloring, careful attention to the quality of words (sound, color, action) • its intensity of imagination, feeling, emotion • its use of measured rhythm • its texture: compactness of thought, rhythm, order and arrangement	• its power of immediacy • the importance of conflict • its special need for compression and unity because of the limitations of time, place and a live audience • its use of events, dialogue, and actions to imply thoughts and feelings; the audience's need to infer meaning • its need to establish the motivation of characters' actions • its use of setting, props, music, and other effects to create and sustain an atmosphere of reality • the provision of stage directions in the script

Major Concepts

Form

Form is the organization, structure or design that exists as a consequence of the various language elements working together in relation to their total effect. It is the correlation of the parts that give meaning to the whole; in this sense, form is meaning.

Elements Contributing to Form

Artistic Uses of Language

Transactional Uses of Language

Genre

literary essay, epistolary novel, commedia dell'arte, the improvisation, villanelle, allegory

expository essay, resumé, business letter, lead editorial, docudrama, position paper, technical report, lecture demonstration, cartoon, column, abstracts

Structure

theme, Greek chorus, chapters, scenes, play-within-a-play, irony, extended flashback, surprise ending, foreshadowing, the quest, dramatic irony

thesis, format, logical patterns, organizational patterns, divisions, forms, charts and tables, inverted pyramid, lead story, interview

Artistic Uses of Language

Transactional Uses of Language

Point of View

vantage point, stream-of-consciousness, limited omniscience, stance, split screen, on-stage narrator, the ironic perspective, the satiric voice

fact/opinion, camera angle, reporter/commentator, colour commentary, news/floor direction, editorial policy, bias

Mode of Discourse

concrete poetry, reader's theatre, the video, corporal mime, architecture, narration, juxtaposition

the talking head, the interview, the panel, the town hall, the debate, forum, demonstration, political cartoon, teleconferencing, article

Character

persona, soliloquy, interior monologue, the formula/stock character, picaresque, anima/animus, earth mother, chorus character, commentator, philosopher king, the siren

colour commentator, endorsement, interviewer, anchorman, lecturer, columnist, executive assistant, personnel officer, ghost writer

Style

imagery, motif, metaphor, symbol,
archetype, colour, sound, montage,
texture, diction

typeface, documentation, fact/opinion,
analogy, colour coordination,
voice-over, visuals, colour commentary,
special effects, logos

Physical Space

thrust stage, the archetypal space
(e.g., the garden, the desert, the
prairie), special effects in film,
the unit set, personal space of
body language

layout, design, sequence, motion,
staging, amplification, seating,
body language

THE INTERRELATIONSHIP BETWEEN FORM AND THE VARIABLES

As students explore materials in class, they will learn to appreciate that the effectiveness of form is determined by the director/author/speaker's control of a number of variables (content, vehicle, situation, purpose, audience, and style) and to evaluate the influence of these variables on each other.

Some suggested approaches for exploring the relationship between form and the variables are:

1. Approaching form through reception:

a) Where the FORM is prescribed, e.g., poetry

Given: several kinds of poetry: sonnet, ballad, lyric

Task: Compare the treatment of a specific theme, such as love, in several different kinds of poetry in order to analyze closely the relationship between content and form and assess the effectiveness of each form of poetry in dealing with the content/theme for a specific audience and a specific purpose.

OR

Given: the sonnet form

Task: Compare the forms the sonnet can take and the uses to which the sonnet form can be put, analyzing carefully how each sonnet involves both generic characteristics and a unique relationship between structure and content, audience and purpose, style and situation.

b) Where the FORM is to be chosen

Given: the task of learning about Victorian values through literature

Task: Determine which genre, and which specific form within that genre, best fulfills the goal of learning about Victorian values. Does the Dickens' novel convey more information about the values of Victorians than an essay by Arnold? Does Tennyson's poetry tell us more about those values than one of Shaw's plays? Does a biography give us more insight than a documentary film?

2. Approaching form through production:

a) Where the FORM is prescribed, e.g., the interview

Given: the need to demonstrate proficiency in conducting/taking an interview

Task: First establish the generic characteristics of the form and the way in which they will influence situation, content, audience perception, and presentation format.

Then determine what latitude exists for bringing uniqueness to the interview format in terms of style, situation, and presentation format.

Finally, determine how to manipulate these variables in response to such additional variables as audience and purpose that are within one's control.

b) Where the FORM is to be chosen

Given: several of the communication context variables--perhaps situation, purpose, and audience

Task: First determine which forms have generic characteristics which would satisfy the demands of the above "givens."

Eliminate, through analysis, those forms which appear least productive and, thus, choose one form which best satisfies the demands of the above "givens," e.g., resumé, report, expository essay, docudrama.

Finally, determine how to ensure a unique treatment of the form by using stylistic devices and by attending to the interrelationship between the internal and the external structures of the form.

Additional approaches which might be taken in approaching a study of form:

- . Have students compare and evaluate a situation comedy, a cartoon, and a literary parody in order to determine how the specific elements in each selection are unified in order to influence opinion and obtain impact by lampooning excess.
- . Compare and evaluate a political speech, a debate, a persuasive essay, and a documentary film on the same general theme or topic in order to see how a preferred opinion is established and supported in each and to determine the specific techniques being used to unify the elements in each form.

THREE SAMPLE SEQUENCES OF ACTIVITIES

These sample sequences of activities for grade twelve classrooms are designed to accommodate the level of engagement (application) and the instructional focus (form) suggested for the grade level.

Placement in the vertical columns suggests the order in which the activities proceed, although the items have also been numbered to clarify the flow of the sequence. Alternative strategies have not been identified, but instructors will find many points in either sequence where alternative activities and strategies could be implemented.

The left-hand columns indicate the cognitive and affective goals that underlie the activity being suggested in the right-hand columns. Evaluation procedures, not indicated because of space limitations, should reflect those cognitive and affective goals and should be an ongoing process.

A number of opportunities are suggested for student self-evaluation and for peer evaluation of work, in addition to the usual teacher evaluation of work. Whatever the source of the evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

This is a sequence of activities, and as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by a number of factors, including availability of materials and teacher expertise in the area. Although presented as a sequence, the activities suggested in it may well be going on simultaneously with other activities or, indeed, with other portions of the sequence which can overlap.

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Taking the longer view also enables the instructor to keep a record of what skills, genres, and materials are being covered. Flexibility is nevertheless a key ingredient in any successful sequence. Within the framework of the sequence, the instructor must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

THESE ACTIVITIES AND SEQUENCES ARE MEANT AS SUGGESTIONS ONLY. THEY SHOULD NEVER BE USED IN A CLASSROOM WITHOUT BEING ADAPTED TO THE NEEDS AND INTERESTS OF THE STUDENTS, WHO CHANGE EVERY YEAR. THE SAMPLES SHOW HOW ACTIVITIES AND MATERIALS CAN BE INTEGRATED INTO A LEARNING CONTINUUM.

ACTIVITY SEQUENCE 1: WORK

125	LISTENING	3. View film "Grapes of Wrath." 4. In groups, discuss the problems faced by the workers in 6. Each student interviews a member of the community about his/her job (e.g., duties, 9. View and discuss movies such as "Norma Rae," "9 to 5," "Coal Miner's Daughter"			
	SPEAKING	the film, plus any solutions suggested. 5. Individuals report on the attitudes to work in a Canadian novel 7. Collect or find, 8. Discuss a number of poems/songs focusing			
	READING	1. Read selections from 19th century (e.g., Dickens) which focus on the work place. which they have read (e.g., <u>Why Shoot the Teacher</u>, <u>Waste Heritage</u>, <u>Under the Ribs of Death</u>, <u>As For Me and My House</u>, <u>Grain</u>, <u>Wild Geese</u>. 2. Research changes in the law from 1850 to the present regarding work (e.g., then discuss, newspaper/magazine articles, TV documentaries related to work (unemployment, strikes, discrimination, automation, harassment, compulsory retirement). on work (i.e., Purdy, Acorn, Bowering).			
	WRITING	Reform Bills, slavery, child labour).			
	COGNITIVE	main ideas, themes	form of a law main idea	theme comparison	compare/contrast form of interview form of article, documentary
	AFFECTIVE	attitudes to work	understanding of past working conditions	group dynamics	role of worker in the world understanding different types of work

LISTENING	13. Groups discuss common elements of style and form of these ads. 18. Listen to a guest address by a personnel manager. 19. Groups discuss "the				
SPEAKING	10. Each group prepares and job interview." Include preparation, grooming, body language, etc.				
READING	writes a report on an aspect of changing approaches/attitudes to work from the mid-	12. Collect "help wanted" ads and "career opportunity" ads.	15. Read a short biography of someone you admire.	17. Apply to one of the	
WRITING	1800s to the present. 11. Make a list in your journal of "things I like doing" and "things I dislike doing."	14. Write in your journal on qualities "an ideal job or career would have ..."	16. Study the form of and write a resume.	"help wanted" ads.	
COGNITIVE	generalizing classifying sequencing	form of job advertising	generalizing	form of resume	form of letter of application
AFFECTIVE	historical perspective	self evaluation personal values	assess feelings about work	self evaluation goal setting	realistic view of employment

LISTENING	23. Groups discuss differences between work and recreation.		
SPEAKING			
READING	21. Read sample forms used to provide references from different areas such as nursing, faculty of education. 24. Read a novel like <u>Brave New World</u> .		
WRITING	20. Groups write and present a short skit on "a good interview" or "a poor interview."	22. Write in your journal on yourself as a recreationalist.	25. Groups write and prepare a skit on "a working day in the year 2032."
COGNITIVE	compare/contrast generalizing		predicting generalizing
AFFECTIVE	self evaluation	attitudes to work and recreation	

ACTIVITY SEQUENCE 2: FREEDOM

LISTENING	2. Discuss the concept of freedom. Use guide questions and work in small groups; i.e., flower children,					5. Interview a number of people to obtain their
SPEAKING	religious cults, women's liberation, totalitarian powers.		3. Bring basic points of discussion and free writing to class discussion. Decide upon four or five major forms of freedom for use in more in-depth work.		views of freedom. Bring your findings back to class (interview procedure may be inserted here).	
READING	4. In groups, research human perception of freedom through the ages. Centre the research around the chosen four or five forms of freedom. The reports will be presented in seminar form (review note-taking				6. Read a work of fiction, biography, or autobiography concerned with some type of freedom—physical, ideological, spiritual. In groups of three to five, depending on how many students choose each book, analyze the author's presentation of freedom. Was the form used effective? Would the material have been presented more effectively in another form? (Try it and see.) Did the time period influence the choice of form? Prepare a report to be presented to class.	
WRITING	if necessary and seminar form).					1. Free writing - 15 minutes. Write down any thought that you might have on any form of freedom—"free to be me," reality of man being free, freedom of choice.
COGNITIVE	association, recall concept relating awareness	synthesizing association comparison	selection, identification evaluating cause/effect sequencing analysis	evaluating, summarizing—evaluate, analyze selection, awareness	analysis, restrictions comparison contrast	comparison recognition
AFFECTIVE	personal attending feeling awareness	social participation	group dynamics	valuing assimilation group dynamics	social attending assimilation	

LISTENING	9. Discuss in class current issues involving personal freedom, freedom of choice; e.g., abortion, euthanasia, addiction, fashions, consumerism, social mores. (In actual time sequence, activities in 9 and 11 might be going on immediately after 3.)	11. In small groups, discuss practices like brain washing, emotional blackmail, political terrorism, predestination, fate.	7. Regroup; have one member of each group become a member of a new group. Present the report of your previous group. Compare and contrast aspects of freedom and the forms the authors choose. Hand in your present group's evaluation of the correlation of form to content, purpose, etc.
SPEAKING		12. Skits and trials might be videotaped or dramatized.	13. Interview the principal regarding freedom and rules and regulations in the school. Also interview the local police and clergy. Discuss the paradox that there is freedom in restrictions. 8. Collect graffiti, cartoons, pictures, articles dealing with a variety of types of freedoms. Bring your findings
READING	10. Students with a particular interest in a topic growing out of class discussion might do some in-depth work on the topic; e.g., censorship,		to class for discussion. Analyze the appropriateness of the form to the situation, content, and audience. 14. Look up the constitutions of various countries. What freedoms are guaranteed? Also look up some of the philosophical,
WRITING	predestination, test-tube life, religious cults, women's liberation. The material might be presented in different forms: reports, debates, skits, mock or recreation of trials (in-depth work might involve interviews).		religious statements on freedom; e.g., Charters of Rights, the Bible, Talmud, Torah.
COGNITIVE	analysis awareness bias identification decision making	categorizing, predicting outcomes generalizing, concept relating bias identification	evaluating association contrast, comparison generalization recognition
AFFECTIVE	social participation personal attending value organization	valuing social attending characterizing	feeling awareness value analysis

LISTENING	17. In small groups, listen to a) speeches of Churchill, Roosevelt, Hitler, Trudeau on freedom; b) poems and songs, both past and present that suggest man's search and longing for freedom; and c) poems steeped in patriotism. 21. In larger groups using docudramas, newspapers/magazines, investigate the freedom of minority groups; e.g., racial, religious, aged, handicapped, economic and social class in Canada and Manitoba today. Debate: "society/government should feel no responsibility or obligation to these groups," or write a position paper.				
SPEAKING	15. In pairs, interview people/organizations involved with various types of freedom; e.g., refugees, political scientists, local politicians, labor leaders, editors of local publications, Human Rights Commission. 22. In class, discuss the meaning of freedom of the individual. Each student should participate in servant/master activities for a day. Analyze your reactions and emotions when you were playing each role.				
READING	18. Read essays, letters on the same subject as above. Compare and contrast the effectiveness of the form. Analyze the relationship between content, form, time period. 20. Look up background information on struggles for freedom; e.g., Puritans, Jews, Americans, Russians, Hungarians, Chileans, Indo-Chinese, Africans. Analyze common factors. Prepare chart or graph illustrating factors. 24. Read short stories, plays, novels, poems on the theme of the freedom of the individual in relation to government control, biological environmental control, mechanistic control.				
WRITING	16. In small groups, write letters to people and organizations involved with various types of freedoms; e.g., political scientists, local politicians, Amnesty International, College of Physicians and Surgeons. 19. Write a feature article or an editorial on an aspect that interests you or disturbs you. 23. Free writing. React to the role as slaves/master. Which emotions seem more prevalent?				
COGNITIVE	sequencing, conceptualizing bias identification concluding comparison contrast analyze evaluate conclude predict categorization identification restructuring analysis evaluating selecting, identifying predicting				
AFFECTIVE	characterizing, feeling awareness social attending characterizing valuing awareness value analysis feeling awareness social attending social participation social attending In turn, each of these might lead to special projects, workshops, or sub-units; e.g., political scientists, local politicians and the official secrets act, diplomatic immunity, conflict of interest; labour leaders, strikes.				

LISTENING	26. Seminar presentations; the final paper will be		
SPEAKING	handed in for evaluation. Revisions may be made in light of presentation.	27. In groups, and later in class, determine what constitutes free- dom; has the concept remained constant? (Guide questions would help; e.g., Is freedom an illu- sion? Is there freedom in restric-	* Workshops a) Change the form of one of the works read or seen; e.g., make a videodrama of a novel, make a novel of a film.
READING	tions? Is form freeing?)	* Choose one idea concerning freedom and present it to the class in the form best suited to content, purpose, situation, audience.	b) Write a play to be videotaped or per- formed. c) Write a diary account of a search for free- dom. d) Create a collage de- picting freedom.
WRITING	26. Prepare your seminars for presentation.		
COGNITIVE	evaluating selecting	analysis, classifying awareness, applying classification	
AFFECTIVE	assimilating	social participation, group dynamics willingness to participate	

ACTIVITY SEQUENCE 3: VOICES

LISTENING	2. Class discussion of common story elements and role of the storyteller.	3. Examine the role of the storyteller in ancient cultures; e.g., <u>Black Elk Speaks, The World of the Storyteller.</u>	8. In groups, discuss changes from the original story and report these
SPEAKING	1. Students tell stories about their most unusual, exciting, terrifying, embarrassing moment.	4. Brainstorm examples of oral literature common today.	7. Re-tell stories in small groups without reference to outlines. 10. In groups, choose one of a variety of oral forms for presenting the story
READING		5. Read a short story from an earlier culture written in the third person narrative.	to class; e.g., reader's theatre, drama, puppet theatre, narrator and mime.
WRITING		6. Make outlines of key elements as preparation for re-telling.	9. Choose a character from the story (or invent an observer) and re-write the story employing a first person narrative.
COGNITIVE	selecting	concept relating application	analysis evaluation application
AFFECTIVE	social participation		group dynamics valuing

LISTENING	11. Listen to tapes of earlier voices (check library for tapes made by pioneers living in the area). Focus on aural cues: structure, diction, tone/ effect on audience.	16. Listen to a recording of popular folksongs (Pete Seeger, Bob Dylan, Joan Baez). Account for their popularity in the 60s in terms of their themes, values, viewpoint, arrangement, language level, sound, etc.	19. Watch an 80s rock video and discuss same elements as in #16.
SPEAKING	12. Discuss tapes noting customs/values revealed in aural clues, manner of presentation, probable choices of vehicle and form, value in shaping future literature, or as a reflection of a period.	14. Listen for earlier voices in reading selections (e.g., Susannah Moodie: <u>Roughing It in the Bush</u> , T. Broadfoot: <u>Ten Lost Years</u> , J. Baldwin, <u>My Dungeon Shook</u> , Francis Brooke, <u>Letters from Emily Montague</u>).	20. In groups, compare selected traditional and literary ballads of different periods; compare Canadian with non-Canadian ballads (e.g., Trad. Sir Patrick Spens, Two Corbies, Edward Lit. Lucy Gray, La
READING		17. Read several magazines and newspaper articles on the 60s.	Belle Dame Sans Merci, Father Gilligan, Can. Suzanne, Wreck of the Edmund Fitzgerald, Shooting of Dan McGrew).
WRITING	13. Working in groups, prepare questions for a study guide to accompany one of the tapes of pioneer voices listed to earlier, focusing on the following sections: pre-listening activities, questions for discussion, and post-listening activities.	15. Write reflectively about former times prompted by such things as old family portraits, letters, etc.;	18. Choose one of the artists from the 60s and, in essay form, account for the artist's popularity during that time period.
COGNITIVE	analysis synthesis application	comparison contrast evaluation assimilation	cause/effect synthesizing
AFFECTIVE	group dynamics	valuing characterizing	personal attending

LISTENING			
SPEAKING	22. Groups discuss effective use of diction and imagery in selections used in class and group readings. 23. Working first individually and then in groups, select five sonnets from different periods and	24. In groups, read selected poems, essays, short stories to ascertain: a) how characters are introduced, developed and kept in focus; b) role of setting in authenticating motivation, providing atmosphere, reflecting values and conditions. Poems: Aunt Helen (T.S. Eliot), Spoon River Anthology (Edgar Masters), Wife of Bath-Prologue	26. Reader's theatre presentations.
READING	show that each poem is a product of its time, differing in attitude to life, in diction and in structure.	(Chaucer), Ulysses (Tennyson), Essays: Sophie (Emily Carr), Portrait of an Age (R. Hillyer), Sir Roger in Church (Addison and Steele), Song of the Unfaithful Husband (A. Purdy).	27. Read Margaret Laurence's <u>Stone Angel</u>.
WRITING	21. Beginning with a dominant impression, prepare a short character sketch of an interesting person. Elaborate using comparisons and associations which would evoke sensory reactions in a reader. Share the writing in a small group.	25. Working in groups and using selected material read earlier, develop a script for a reader's theatre presentation. Variations may include: a narrative voice, focus on character, focus on historical development of poetic form.	
COGNITIVE	comparison contrast	analysis evaluation application	analyzing generalizing
AFFECTIVE	feeling awareness group dynamics	historical awareness	application

LISTENING	28. Look at specific ways in which voice is revealed; e.g., point of view, flashback, interior monologue.	33. Watch a tape of the CBC Evening News and The Journal.	34. With a focus on point of view, discuss the following: a) amount of fact vs opinion that makes up each program;
SPEAKING	31. In groups discuss how the author uses a variety of viewpoints to convey the reality of the central characters.	b) the nature of the material selected as news; c) the role of the journalist as an "interpreter" of the news vs a "presenter" of the news.	
READING	30. Read several stories which incorporate a variety of viewpoints; e.g., The Lost Boy (Thomas Wolfe), Paul's Case (Willa Cather), excerpts from The Diviners (Margaret Laurence).	29. Choose one of the	35. In essay form, discuss
WRITING	following applications of Margaret Laurence's technique: a) write about a situation from a personal point of view using flashback; b) choose a scene from the novel and write an interior monologue from the point of view of a different character reflecting their feelings at that moment.	32. Tell a story from your personal life and write it through the eyes of three different people who know you.	the following: how point of view conveys and determines the reality of the communication. OR Debate the contradiction in television journalism between presenting the facts and keeping up the ratings; i.e., glamorizing and entertaining.
COGNITIVE		concept relating	analysis evaluation synthesis
AFFECTIVE	personal attending valuing	personal attending	

grade 12
(300) elective credits

GRADE TWELVE ELECTIVE CREDITS

The grade twelve mandatory credit is designed to develop a student's ability to apply accumulated language experiences to a range of forms through taking into account both the interrelationships among the five context variables and an evaluation of the effectiveness of style. The electives are designed to provide an opportunity for applying skills in a more specific and specialized manner to a narrower range of forms and a more specialized set of communication purposes.

The basic skills required for success in the elective credits, such as the ability to work productively in small groups and the ability to take responsibility for one's own project design and progress, should have been developed before the conclusion of the mandatory twelve credit, although an instructor could use professional judgment in allowing a student who has done poorly in the mandatory credit--perhaps for reasons other than ability--to proceed to the more advanced work of the elective. Any student coming into the elective with deficiencies should clearly have overcome such deficiencies before being given credit for the elective.

Since the final mark for the grade twelve year should reflect accurately and fairly the growth and maturation which has taken place over the course of the year's work, simply averaging marks for the mandatory credit and the elective credit may not give sufficient indication of the level at which the student is functioning at the end of the year. It also may not accurately mirror the growth that has taken place in the student's facility with language.

The four electives are designed to be of equal depth and difficulty, and it is essential that students gain an equivalent advanced facility with language irrespective of the elective chosen; choice of elective simply determines the specific forms, materials, and strategies through which the student will gain this facility with language use.

Just as the literary elective is not designed to turn out authors or literary critics, neither is the transactional elective designed to produce researchers, the dramatic elective actors or playwrights, or the journalism elective journalists. In every case, the focus is on language use rather than specific content or purely performance-oriented skills.

Each elective is composed of a balance between individual and group activities, seminars and private activities, production and reception, written and oral strategies, and each elective requires sustained presentations as well as a number of shorter, though possibly related, activities.

Two major projects--one individual and one small-group or whole-class--are required in each elective, although two projects are not intended to account for the entire course. They should be supported by a range of ancillary activities, including full-class or small-group instruction when deemed necessary.

These major projects should be designed to allow students to demonstrate and develop the ability to deal with material objectively and at some distance from a purely personal response and to deal with materials with a minimum of guidance or coaching by the instructor. In other words, the projects--both individual and small-group or whole-class--should foster those skills which will enable students to function effectively in post-secondary settings such as the business world, the university or community college, or the workplace, with a minimum of direction and a strong sense of priorities and pacing.

A student's individual and larger group projects, each of which might account for between 30 and 35 percent of the time available for the course, could, but need not be, related to each other. Ideally the individual project should involve considerable interaction with a larger group, and the group project should allow for significant individual work. In group projects, an individual should frequently be assigned both an individual and a group standing; i.e., she or he should be evaluated for the quality of individual input and for functioning as a member of the group and its relevant processes.

Both individual and group projects must involve significant aural-oral and written components, in both preparation and presentation, and must involve sustained performance as well as shorter, more sharply focussed activities. In other words, the major projects should be more than a simple collection of interrelated short presentations.

Evaluation of the major projects, both formative and summative, should be an ongoing process taking place at all stages of the project, with credit being given for both process and product. As well, evaluation of the projects should involve a range of formats and should ideally involve the responses of peers, self, other instructors, and the public as well as the responses of the instructor. Grading, of course, remains the professional responsibility of the instructor.

In the sample projects which are incorporated into later sections of this elective package, it must be emphasized that no single project would likely involve all the stages suggested, nor would the stages attempted all be approached at the same depth or with the same intensity of effort. The instructor will assist the student in determining the number of stages a project should incorporate and the intensity with which each should be approached.

At all stages of the elective, both student and instructor should keep in mind that the emphasis should be on use of language in the forms being explored and that the ultimate purpose of the elective is to give the student greater experience with and control over language.

Since drama is a specialized literary form, portions of the language and dramatic forms and language and literary forms electives may be interchangeable. This is especially true of strategies within the sample small-group/whole-class and individual projects suggested for these two electives.

Similarly, portions of the language and transactional forms and language and journalistic forms electives may be interchangeable, especially strategies and activities in the sample projects suggested for the two electives.

LANGUAGE AND FORMS: THE ELECTIVE CREDITS

General Objectives

1. To apply accumulated language experiences with the five context variables and style to more specific and sophisticated forms.
2. To extend the study and use of form as a synthesis of structure and style undertaken in the mandatory credit.
3. To promote the appreciation and enjoyment of excellence in thought and expression.
4. To understand the general and specific purposes of various uses of language.
5. To recognize and respond to the elements and techniques inherent in:
 - a. literary uses of language, including:
 - . theme, metaphor, cadence, point of view, irony, motif, diction, connotation, symbolism, controlling imagery, allusion, stream of consciousness, objective correlative, archetype, soliloquy;
 - b. dramatic uses of language, including:
 - . conflict, dramatic irony, register, gesture, improvisation, stage presence, immediacy of impact/response, motivation, stycomachia, theatre of the absurd, Greek chorus, suspension of disbelief, tone, timing, pacing, characterization, concentration, rapport, voice, cueing;
 - c. transactional uses of language, including:
 - . identifying, accessing, screening, recording, shaping, presenting, definition, propaganda, documentation, premise/defence, graphics, audience profile, logic/justification, research techniques (interviewing, data collections, analysis), analogy;
 - d. journalistic uses of language, including:
 - . bias, code of ethics, editorial policy, selectivity, house style, demographics, economics, persuasive techniques, sensationalism, docudrama, inverted pyramid format, presentation, placement, use of colour, background commentary, source materials, features, regulation of the media.
6. To risk experimenting with a variety of forms and language uses.
7. To discover the relationship between practical and aesthetic considerations in uses of language.
8. To develop a more refined sensitivity to the affective/social dimensions inherent in the communication process.

9. To explore the relationship between forms and the historical/cultural environments in which the forms developed.
10. To acquire an awareness of key developments in the evolution of forms and language use.

TYPE AND LEVEL OF RESPONSE IN THE ELECTIVE CREDITS

In order to complete the mandatory credit successfully, a student must have demonstrated a basic competence in thinking skills and language use. Moving into the elective credit implies the ability to move beyond a largely personal response toward a more objective or formal response, as well as a more specialized and sophisticated use of language and manipulation of forms than would normally be exhibited in the mandatory credit.

The teacher will need to allow for different levels and intensities of response to materials as students respond personally, share responses, and gradually develop more mature responses based on past reading and experiences, and on accumulated knowledge of forms, techniques, and conventions.

In the movement from private to shared response, from subjective to objective response, the student must take an increasingly greater responsibility for the nature and consequences of the response, and the teacher will increasingly become a facilitator and participant in a co-operative learning experience.

This shift from teacher-as-instructor to teacher-as-coach requires the teacher to direct energies into activities and assignments which simultaneously encourage individual response, shared response, and informed response.

The individual response: although the student is being encouraged to move beyond a merely or largely personal response, the immediate response is always the starting point in any individual's learning and sharing experience. The teacher must not only tolerate a range of levels and intensities of personal responses in the classroom but must also create a climate in the classroom wherein students will be tolerant and appreciative of the personal responses of their peers.

The shared response: it is natural for people to want to share their feelings about what they have seen, read, or heard, and the teacher must again develop a climate in the classroom in which such sharing is facilitated. Working in groups of varying size, purpose, and composition is one way of facilitating this sharing of ideas and responses.

The informed response: the teacher, increasingly one more voice in a co-operative learning experience, supplies the model of the informed response, the response based on prior knowledge and understanding. The difficulty lies in devising a means of developing such prior knowledge of techniques and conventions in such a way as to enhance, rather than interfere with,

the student's enjoyment of language and sharing of experiences and responses. Rather than expecting one set of materials be and do all things, and thereby risking over-analysis, it seems more beneficial to develop an understanding of form and concepts through experience with many materials.

As the individual students take increasing responsibility for the quality of their responses in the classroom, they should also take responsibility to ensure that their responses, whether private or shared, become increasingly informed.

In general, the following qualities should characterize the type and level of response expected from the students in the elective credits:

- . a freer-ranging enquiry over a broad range of topics;
- . increasing control over language use in a narrow range of forms;
- . an increased sophistication in application of language and, therefore, a greater confidence in one's ability to respond;
- . an increasing willingness to take creative risks;
- . an increasing flexibility in adapting and adjusting one's responses to situations, experiences, and materials not previously encountered;
- . an increasing recognition of the importance of developing an integrated repertoire of language experiences;
- . a greater subtlety in the ability to evaluate one's own work;
- . increasingly social, as well as personal, responses to an increasingly "real" world;
- . a greater willingness to adjust one's own use of language in response to feedback;
- . an increasing willingness to accept responsibility for the consequences of one's use of language;
- . an increasing ability to undertake sustained use of language and to sustain response to the use and application of language, as well as an increasing ability to integrate and organize one's responses and language use;
- . a greater recognition of the relationship between personal/private response and the public response, with an increased awareness of where one leaves off and the other begins;
- . an increasing ability to develop a comprehensive and co-ordinated response, with decreasing guidance from the instructor in setting goals and priorities;
- . an increased ability to exercise judgement and proportion in one's responses;
- . an increased ability to demonstrate that one has learned how to learn;
- . an increasing willingness to go beyond the minimal response and to pace oneself and one's responses;
- . an increased recognition of the value of spontaneity and serendipity;
- . an increasing ability and willingness to take responsibility for one's own growth, especially in going beyond the minimum demands of the assignment;
- . an increasing willingness to learn for learning's sake;
- . an increasing ability to respond selectively, to limit one's response, and to set parameters, as well as a greater ability to project--i.e., to sense whether an idea/project will "fly";
- . an increasing ability to "read" a situation and to select the appropriate response, whether intellectual or emotional.

EVALUATION IN THE ELECTIVES

In general, what has been said about evaluation in the mandatory credits also applies to evaluation in the electives; for example, care must be taken to avoid confusing evaluation and grading and to remember that the chief purpose of evaluation is to facilitate further learning.

Evaluation in the electives will tend to be more individualized than was the case in the mandatory credits, since each student in the elective will be involved in a different combination of activities and projects.

Evaluation in the elective more closely parallels real life, in that the responses of peers, other instructors, and the public should be taken into account, and the student should be moving toward and accepting responsibility for the most important and effective evaluation, that done by the self.

Teachers must remember, however, that self-evaluation is a complex and difficult process and one that must be taught and then exercised frequently. Although students are encouraged to develop techniques of self-evaluation and peer evaluation, they should not be asked to grade themselves for reporting purposes, nor should peers be asked to grade each other for such purposes. Grading is the professional responsibility of the teacher.

This broadening evaluation process--i.e., moving beyond instructor-only evaluation--should encourage students to share their responses to each "others" work. Evaluation standards should evolve out of the section entitled "Type and Level of Response in the Electives" and should reflect a movement from a largely personal response to a more objective and public response. Evaluation of this more public response could involve either members of the actual public from the community or peers role-playing.

Since presentations in the electives will tend to be increasingly formal, so will evaluation need to assess structure and documentation in the work presented by the students. It is essential that both process and product be evaluated and that both be graded.

Grading should probably be weighted toward the latter part of the course in order to reflect more accurately the level of functioning achieved by the student at the completion of the course. In other words, the final grade for the elective should involve the teacher's professional judgment; i.e., should be more than a mere accumulation of marks.

Where the mandatory and elective credit are taught by different instructors, it is essential that the teachers involved collaborate in looking beyond the raw marks in order to ensure that the final mark assigned for the year mirrors the actual growth and achievement in the student's facility with language. Simply averaging the student's marks for mandatory and elective credits may not always be the best course of action.

Grading should reflect both the objectives for the course and the amount of instructional time and emphasis devoted to the various components of the elective.

LANGUAGE AND LITERARY FORMS

Definition of Terms and Processes

This elective focusses on those forms which result from an artistic shaping of the language requiring an imaginative and emotional response as well as an intellectual one from the reader. Literary forms often require the reader to make associations in addition to, or in place of, following a reasoned argument.

- A novel or poem or play remains merely inkspots on paper until a reader transforms them into a set of meaningful symbols. The literary work exists in the live circuit set up between reader and text: the reader infuses intellectual and emotional meanings into the pattern of verbal symbols, and those symbols channel his thoughts and feelings. Out of this complex process emerges a more or less organized imaginative experience (Rosenblatt 25).

Consequently, students should be involved in language activities which encourage growth in their abilities to respond to the imaginative and emotional appeals of these forms. As well, they should be given the opportunity to extend their own abilities to shape the language in this way.

This does not mean that the content of a work of literature should be ignored. Literature has traditionally carried the expression of the great ideas and the influences shaping the culture and, as such, has been one of the important methods of transmitting a cultural heritage from generation to generation. It does mean, however, that the focus of this elective is not on students learning the content of great literary works, but rather on growth in their ability to respond to the total impact of a literary work.

At the same time, an aspect of this elective is to challenge students to develop increasing confidence in articulating their responses--both immediate and more distanced--to the literature. Students should be encouraged to experience the literature, to share that immediate experience with others, and to struggle to a more distanced, objective, common understanding.

Fundamentally, the process of understanding a work implies a recreation of it, an attempt to grasp completely the structured sensations and concepts through which the author seeks to convey the quality of his sense of life. Each (reader) must make a new synthesis of these elements with his own nature, but it is essential that he evoke those components of experience to which the text actually refers (Rosenblatt 113).

This process may involve the following stages:

- student's own experience (real or vicarious with language and with literature)
- an immediate emotional response to a literary selection
- articulation of one's personal response (imaginative, emotional, and intellectual)

- . sharing of that response (written or spoken) with others
- . moving to a more informed response through reflection and adjustment of one's initial response

These stages may not be strictly sequential and may often overlap or occur in a different order. As well, not all stages need be worked through for every selection. Often students will not go beyond an immediate response; often they will respond and articulate that response only in a journal; and often they will not go beyond responding and then sharing with classmates.

As well as responding to literature, students should experiment with taking an experience and communicating it in an artistic, imaginative way. This process may involve:

- . student's own experience (real or vicarious with language, and with literature)
- . experimenting with forms and language to give artistic expression to the experiences
- . sharing the result with others, revising, reshaping and/or editing as often as desired
- . publishing or recording

Again, these stages may not be strictly sequential, may overlap, may occur in a different order, and need not all be worked through each time.

The result of each process is an increased experience which the students can then apply to the next piece of literature or to their next attempt at artistic expression.

Specific Objectives

1. To extend and deepen students' involvement with literature and with its insights into the human condition.
2. To enable students to know the pleasure and excitement resulting from the ways in which experiences and ideas are offered in literature, and in this, to respond to the inspiration which great literary works can invoke.
3. To develop those language skills which enable a student to respond to and interpret literature.
4. To comprehend why some works of literature achieve permanence.
5. To exercise those language skills which give imaginative or creative shape to experience.
6. To recognize and experiment with the variety of approaches an author may take to experience; e.g., emotional, intellectual, mystical.
7. To explore the complexities of the relationship between the work of literature and the reader.

8. To investigate the impact of technological advances on the creative process.
9. To share one's own work and one's responses to the work of others with classmates, other students or a more public audience.
10. To analyze the role of literature in shaping, reflecting, interpreting, and maintaining a cultural framework for both society and the individual.
11. To compare the relative effectiveness of various methods of presenting content in literary language; i.e., to analyze differences in style, content, and format as governed by choice of vehicle and mode of presentation.
12. To acquire an awareness of the interplay between the author and the material he is presenting.
13. To perceive the difference between intellectual accessibility and emotional engagement and to understand the importance of revisiting works of literature as one's experiential framework broadens.
14. To recognize the use of literary forms and language for such transactional purposes as a polemic distortion or emotional manipulation.

Course Content: Range of Forms

Students who enter this elective will have a general understanding of form from the mandatory grade twelve credit. The purpose of this elective is to expand and deepen students' understanding of form, but particularly as it applies to a narrower and more specific range of forms--literary. In these forms there may be several organizational aspects all woven together to produce a coherent, effective imaginative response from the reader; i.e., theme, imagery, symbols, narrative line, motifs, character development, setting, conflict, tone, point of view.

Through comparing similar examples and through experimenting with changing the form (e.g., scripting a narrative, changing a vivid description or action into a poem), the uniqueness of each selection and the effectiveness of certain forms for certain purposes can be demonstrated. As well, students should be encouraged and given every opportunity to practice their own skills in communicating through these forms.

Students should become more sophisticated in recognizing increasingly more subtle distinctions of form, not as an end in itself, but as an aid in developing the expectations that each form demands from the reader. At the same time, they should develop the flexibility of accommodating the unexpected and the increasing confidence to trust their instinctual or immediate response.

Students should also become more sophisticated in their ability to use the vocabulary and forms necessary to adequately articulate their responses for themselves, for their peers, and more frequently for an unknown audience.

Although the emphasis in this elective is on a study of how form is a major influence on the imaginative, emotional, and intellectual response, the way to develop this awareness is to begin with meaning. It is only through dealing with the meaning of significant and interesting ideas that the analysis of expression becomes a useful and pleasurable activity.

Students should explore the use of specific purposes, such as to entertain, to create a sense of reality (or fantasy), to create sympathy for a character or situation, or to develop a theme. They should also explore the purpose of decisions concerning the ordering of events or information within a selection and evaluate the effect of these decisions on vehicle, style, and ultimately on form.

The audience is important, particularly in terms of the expectations it has as a result of its past experiences with literary forms. Audiences accustomed to narrative events ordered chronologically may find the use of flashback, or the mixing of reality and fantasy, difficult to understand; or audiences expecting poetry to consist of rhymed stanzas may reject free verse. Through exploring a range of literature including such possibly unfamiliar forms as theatre of the absurd, stream of consciousness, or concrete poetry, students should become aware not only of how their own expectations of a form influence their response, but also of the need for flexibility in approaching a new work of literature.

Students should continue to develop their concept of audience by exploring each author's sense of audience as evidenced in the literature under study, by producing their own literary forms (e.g., children's literature, flashback), and by responding to literature with reviews, oral presentations, and critical essays.

Vehicle is an important consideration in the literary use of language. Students might compare responses to a poem read privately from a page to listening to a good reading of a poem, or to seeing a video of a poem. They might compare responses to reading a narrative privately to a reader's theatre version, or to a dramatization or to a film. From experience with having read a novel and then having seen its film version, many students are aware of problems involved in changing from one vehicle to another. Again, it is the relationship among the five context variables, style and form that is important.

Since much of the appeal of literary forms results from an artistic use of language, style is an important element of this elective, particularly those aspects of style which influence form (e.g., figurative language, sound, diction, density, texture) as evidenced in the work of such writers as e.e. cummings, Ferlinghetti, and Faulkner. As well, students should explore how form influences style (e.g., serialized novels of the Victorian era).

As in the mandatory credit, students' manipulation of the context variables should occur in all four language modes and will involve receptive and productive skills. Although this elective focuses on literary forms, students' experiences and activities could involve both literary and transactional use of language. For example, students might produce a poem, or a parody, or a

dramatization in response to a selection. Response to the same selection could also be in more transactional language and/or form ranging from a journal entry to an oral or written review, to a research paper or student presentation.

Certainly, the form of the response will vary from selection to selection and from student to student, but during the course of this elective, students should have responded in a variety of ways and have explored the potential of these forms of response.

Growth will best be facilitated through a series of relatively short, focused activities. Although two major projects are part of the elective requirements, much of the work in these projects is made up of smaller tasks which can be sequenced with the remainder of the work in the elective.

Projects and Strategies

Although the projects suggested here focus primarily on students' response to literature, whenever possible the application of language skills to literary forms should be taken beyond the confines of the classroom in a manner that would be beneficial to both the students and the community. Students could give readings of their own or others' work to community groups or to other classes, publish a collection of their own work, make presentations of such things as reader's theatre or a researched topic; or publish book or movie reviews in the school or local newspaper. When applying their skills outside the classroom, students should expect to receive some form of outside evaluation, although the teacher is still responsible for determining grades. The goal is for students to see the value that the real world places on literature and that their classroom study, therefore, can develop skills which will be important and useful throughout their lives.

In the sample projects which follow, it must be emphasized that no single project will likely involve all the stages suggested, nor will those stages attempted all be approached at the same depth or with the same intensity of effort.

A Sample Small-Group or Full-Class Major Project

Note especially that no single project will likely involve all the stages suggested here, nor will all stages be approached with the same intensity.

Critical Approaches to Literature

Initially at least, this project will make use of literature that the students have previously studied in common, e.g., Hamlet. As the project progresses, however, various groups or individuals should apply the various approaches to a range of literature.

A number of excellent paperbacks are available for teacher guidance in this topic, including A Handbook of Critical Approaches to Literature by Wilfred L. Guerin, et al (Harper and Row, 1979); Strategies in Criticism by Harold P. Simonson (Holt, Rinehart and Winston, 1971); Writing Themes About Literature by Edgar V. Roberts (Prentice-Hall, 1982).

CAUTION: This project is NOT designed to create critics but rather to give students an overview of critical approaches and of the purpose of taking a critical approach; i.e., to evaluate a work, to discover meaning, to interpret.

With each small group choosing a different critical approach (traditional, formalistic, psychological, mythological/archetypal, exponential, feminist, etc.), examine and research the major approaches to literature. Analysis should include a historical perspective on the approach chosen, a definition of major tenets in the approach, essential elements in the approach, some of the advantages and disadvantages of the approach, and an overview of the current status of the approach.

Members of the group would then share the task of preparing a chapter for a handbook of approaches to literature to be shared with classmates and filed in the school library for reference.

Members of the group should then present to the class their case for their particular approach to literature, demonstrating the approach by applying it to Hamlet; other members of the class should be prepared to challenge during each presentation.

Working individually, members of the class could examine a number of examples of recently published criticism to determine what, if any, specific approach the author of the criticism has taken to the work in question; by sharing and discussing findings, members of the class will develop a profile of the current state of literary criticism.

Re-forming into small groups such that each group contains at least one proponent of each major literary/critical approach, members of any group will each read the same works of literature (e.g., Lord of the Flies, Fifth Business, poetry of Donne or Layton) and will individually prepare papers according to their "approach," defending their approach in subsequent discussions within the group.

The project could conclude with a public panel discussion, taped to be shown on access television, involving students, laymen, critics, and writers and focusing on the role of the literary critic in contemporary society.

Sample Major Individual Project

Note especially that no single project will likely involve all the stages suggested here, nor will all stages be approached with the same intensity.

The Quest as a Structural Element in Literature

Begin by creating an annotated repertoire (or listing) of the quest literature read to date, including reading and viewing done privately.

Research a paper dealing with the origins of the quest theme and the structural role it played in early literature, including the literature of the Bible.

Such research could investigate the three traditional stages of the quest; i.e., the perilous journey and preliminary minor adventures ('agon'), the crucial struggle ('pathos'), and the exaltation or vindication of the hero ('anagnorisis').

The paper could be presented as part of a full-class seminar or simply submitted to the instructor, revised, and filed with the school librarian.

Develop a set of criteria or categories for dealing with the quest theme; e.g., the conflict quest involving protagonist and antagonist, quests seeking acceptance and stability or the opposite.

Investigate the pervasiveness of the quest motif in literature (e.g., in fairy tales and children's literature, adventure stories, mysteries, allegories, epics, fantasies, psychological novels) and share this knowledge with classmates.

Choosing one major example of each of several kinds of quest literature, examine the structural role played by the quest, comparing, for example, Catcher in the Rye, Old Man and the Sea, Jonathon Livingston Seagull, The Stone Angel, Lord of the Rings, Fifth Business for structural uses of the quest motif.

Alternatively, examine the role played by the quest motif in several different genres, including a novel, several short stories, a film, poetry, and a major dramatic work.

Investigate the relative importance of the quest in literature as compared to its pervasiveness in real life to determine whether the quest is merely a literary device or whether its popularity in literature is a reflection of its occurrence in society.

Using the information you have collected, devise a panel discussion on the topic, using a teacher, a student, and a local writer.

Create a contemporary short story or one-act drama involving a modern variation of the quest motif.

Write an expository essay dealing with the relationship between the quest as a structural device and such other aspects of the work as characterization, setting and plot.

Organize a literary "happening" with the quest as its theme, inviting people to attend dressed as their favorite "quest character."

Sample Major Individual Project

The Student and the Author

Choose a major author, then two full length works by that author.

Two or more students may choose the same author, but each student should choose different titles.

Prepare the first full-length work and discuss it with the teacher or with classmates, focusing on those aspects that might be explored further.

Give an oral review similar to those in television or radio to a group or to the whole class, or write a review for a newspaper or magazine.

Research biographical information on the author.

Research information concerning the time period in which the author was writing and/or the period in which each of the works was set.

Participate in at least two groups, each formed to research and explore a common element (e.g., the novel, Victorian literature, comedy, Hemingway, role of fate, symbolism) in preparation for a class presentation.

Make a group presentation to the whole class based on the conclusions of the group including comments from each member concerning how particular works demonstrate those conclusions.

Examine how the author has given form and shape to the material and how that shape has affected the response. Then share in small groups and draw some conclusions concerning the relationship of form and response.

Decide on a project focus and format using ideas from such sources as previous experience, the group discussions and presentations, and/or consultations with the teacher. Projects should focus on some aspect of the author and titles chosen, and might include such choices as: original poems, or a short story; a parody of style, content, or form; a personal essay; a critical study of theme, imagery, symbolism; a rehearsed performance of a reading, a drama, reader's theatre, a film, a reading combined with a slide presentation, and so on.

Present the project to an audience such as classmates, other classes, or community groups, through public performance or publication in local newspapers.

Materials

The materials appropriate to this elective include any forms common to the artistic and imaginative use of language. Teachers should ensure that students have an opportunity of working with a range of forms and, since literature is also a major means of transmitting and shaping culture, a range of time periods and themes. It is, therefore, important to discover what each student has read and studied and to help the student become aware that one's own experiences, including previous responses to literature, provide a focus and context for an unfamiliar work of literature. In light of the student's past experience with literature, the teacher and the student should choose materials to expand and deepen that repertoire of literary experience and to achieve a reasonable variety among the following considerations:

- . contemporary works and earlier works representative of such literary periods as:
 - Classical
 - Renaissance
 - Restoration and Eighteenth Century
 - Romantic
 - Victorian
 - Twentieth Century
- . Canadian and other (British, American, Commonwealth, and translated material from other languages)
- . various literary genres (novels, short prose, plays, poetry, films)
- . various themes and world views
- . worlds that are relatively demanding and those more readily accessible to average readers, yet still possessing literary merit
- . treating a few selections intensively and a large number of selections extensively
- . works written by professional and student writers

LANGUAGE AND DRAMATIC FORMS

Shakespeare's observation that "all the world's a stage, and all the men and women merely players," underscores the pervasiveness of drama in contemporary life. From earliest age, we are expected to act or behave in a manner appropriate to time, place and occasion and to present ourselves in a variety of ways while exercising control over the impact and impression we are making. The language and forms we use must be adjusted accordingly.

Apart from the roles we are called upon to play in everyday life, we are also bombarded by advertising, film, television, and other media which frequently aim at presenting the world in a dramatic and often sensationalized manner. The study of drama will assist students to understand how emotions may be manipulated through language in order to create certain responses and also how role reactions will vary depending on the particularity of different viewpoints.

Experimenting with language in a variety of roles, situations, and for a variety of purposes is the thrust of the dramatic forms elective and, indeed is central to the process of communication in everyday life. In its broadest sense, drama is the study of how people communicate and get along in the world. The activities associated with this particular elective will thus deal with skill development, personal and social development, appreciation, and understanding.

Skill development in language and dramatic forms can take many directions: attention may be paid to close observation of the world and how we perceive it through the use of sensory awareness exercises, observation, concentration, and relaxation activities. The skills of mime and improvisation are important tools for assisting students to listen and respond more imaginatively and for becoming more aware of how verbal and non-verbal communication enhance each other and may be developed for special effects.

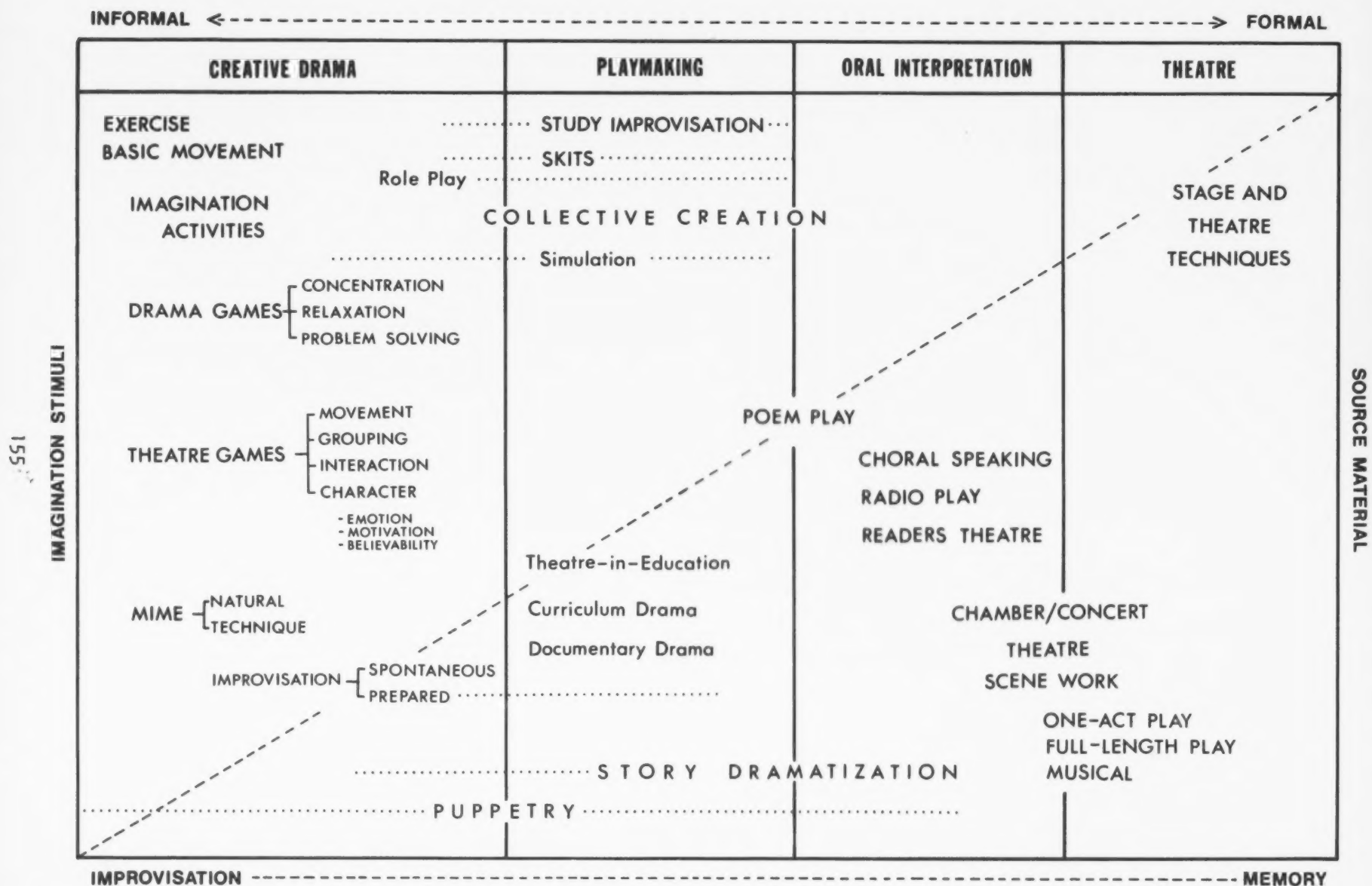
Preparation of scripts will call for the skills of reading, writing, editing, and adapting, while presentation of such scripts will call forth yet another range of skills specifically related to listening and speaking. While gaining greater confidence in their own ability to communicate effectively, students will also be fostering those personal and social skills related to group interaction and group dynamics.

Creative drama, which stresses participation and process, and theatre, which emphasizes performance, will both take their place in the elective as means of fostering skill in observation, concentration, communication, imagination, and presentation.

While the primary focus of the elective is the interrelationship between language and dramatic forms, the following chart will indicate that a wide range of activities can be used to explore that relationship. The dramatic forms elective will place particular emphasis on the two middle sections of the chart, starting from a literature and oral interpretation base and moving into original scripting.

Specific Objectives

1. To develop those language skills which enable a student to respond to and interpret dramatic literature and performance.
2. To develop an awareness of the impression being created by language and behavior and the need to adjust both language and behavior to situation and occasion.
3. To explore the dramatic possibilities inherent in works of literature.
4. To recognize the dramatic nature of much of human experience.
5. To comprehend why some works of dramatic literature, as well as some performances, achieve permanence.
6. To exercise those language skills which give imaginative or creative shape to experience, whether in text or in performance/improvisation.
7. To recognize and experiment with the variety of approaches a person may take to experience; e.g., emotional, intellectual, mystical, dramatic.
8. To explore the complexities of the relationship between text and reader, text and performance, performance and audience.
9. To investigate the impact of technological advances on the creative/dramatic process.
10. To share with classmates, other students, or a more public audience one's own work and one's responses to the work of others.
11. To analyze the role of drama in shaping, reflecting, interpreting, and maintaining a cultural framework for both society and the individual.



12. To acquire an awareness of the interplay between the author and his material.
13. To recognize the co-operation demanded by the dramatic form of language use.
14. To perceive the difference between intellectual accessibility and emotional engagement and to understand the importance of re-visiting works of dramatic literature as one's experiential framework broadens.
15. To become aware how audience emotions may be manipulated to evoke certain responses.
16. To apply basic communication skills to a range of both real and imagined situations.

Course Content: Range of Forms

Although students will enter this elective with a general understanding of form as gained in the mandatory credit, they will now turn their attention to an understanding of the organizing principles or structures of particular dramatic forms. This understanding of internal structure, best gained through comparative analysis of a number of examples, will be coupled with the students' recognition of the importance of content, purpose, audience, and style in order to facilitate exploration and manipulation of variety of dramatic forms and uses of language.

Students in this elective should move rapidly into a participational and experiential mode of learning, through being given the opportunity to research, experiment, reflect, judge and adapt. Literature previously studied in the curriculum can provide an immediate source of materials, with the emphasis shifting to the dramatic and theatrical potential of the materials. This shift will involve the students in analysis, synthesis, reflection, writing, and discussion.

While presentation is not the primary focus of the elective, performance will also involve the students in considering the nature of the audience and of potential vehicles for presentation and also an exploration of the ways each individual can enhance the presentation through concentration, expression, stage presence, and co-operation.

The use of published materials and the adaptation of previously studied materials should act as a foundation from which to move to improvisation and creative workshopping and scripting.

A brief historical survey will demonstrate the ways in which professional writers have adapted existing materials for the dramatic mode and the ways in which dramatic forms have responded to changing conditions of time, space, and technology. Viewing of films is a particularly effective way of illustrating the principles involved in the process of adapting and transforming existing materials.

Mime, improvisation, and workshopping techniques are valuable tools in exploring the importance of form in the creative dramatic process; for example, tableaux could be used to clarify the function of form and structure by illustrating sequential development of a plot.

By studying some of the dramatic uses of language inherent in the transactional and journalistic forms so prevalent in contemporary society, students can become more sensitive to the ways in which form changes in response to purpose and style; for example, newscasts and play-by-play commentary often heighten the dramatic impact of the material being reported.

In addition to developing a greater appreciation of form in such dramatic literature as comedy, tragedy, farce, melodrama, the students in the elective should also explore such presentational forms as reader's theatre, the workshopped anthology, theatre games, docudramas, collective creations, poem-plays, street theatre, and audience-participation improvisations.

Although response is central to the dramatic process, students should be given specific opportunity to respond to professional performances, whether live or on film/tape. By sharing responses, students can become more sophisticated consumers of the range of dramatic performances we encounter in everyday life. The role of the critic and the reviewer is another legitimate area of exploration.

Because they themselves have participated in the dramatic process, students in the elective should have developed a more informed response to all types of performance and should have a greater appreciation of the level of commitment and energy required for successful creative and theatrical endeavors.

Projects and Strategies

Whenever possible, application of skills should take students beyond the confines of the classroom and into the community in a manner that is beneficial to both the students and the community.

When applying their skills outside the classroom, students should expect to receive some form of outside evaluation, although the classroom instructor will retain responsibility for determining grades.

Although two sample small-group/whole-class projects and two sample individual projects are outlined below, the range of possibilities from which a student or group of students might choose is considerable, as suggested by the following list:

1. The Nature of Drama: drama in everyday life--television, film, interviews, advertising, sports, art, architecture, music; the elements of drama--games, mime, concentration, relaxation, improvisation, characterization, emotion, audience; the concepts of drama--conflict/tension, actor's discipline, suspension of disbelief, point-of-concentration, audience responsibility, internalization of emotion.

2. The Nature of Theatre: the evolution of the stage; playwrights and their times; the performer (street theatre, the circus, contemporary bands/singers); the roles of the producer, director, designers, technicians.
3. The Nature of Oral Interpretation: effective use of the voice; effective use of the body--poise, posture, physical conditioning, presence, gesture, muscle tension; the rehearsal process; the relationship between actor and audience, actor and script, writer and audience, director and audience; activities for freeing the imagination; spontaneity in speech and improvisation.
4. The Nature of the Script: study and performance of the excerpted scene; analysis and coding of scripts--preparation of the director's script; story dramatization; the scripting process; the workshopping process; the role of the anthology; reader's theatre; the rise of the docudrama; the series and the mini-series.
5. The Nature of Design: costuming; make-up; lighting; sets; the role of the physical setting in creating mood and impact; the role of stage business; blocking.
6. The Nature of Adaptation: transforming other forms into drama, using as sources articles, plays in print, reminiscences, poetry, short stories, ballads; transforming the stage play for film or television; transforming the stag script for reader's theatre.

The Sample Projects

The two sample small-group/whole-class projects and the two sample individual projects are included in order to suggest to the classroom instructor the type of projects that might be undertaken in the dramatic elective.

It should be emphasized that they will require adaptation to the particular classroom situation and that it is unlikely that all portions of the project would be undertaken, or that those portions undertaken would be approached with equal intensity.

Each project should carefully integrate reading, writing, listening, and speaking, and each should involve a variety of formats, audiences, evaluation techniques, as well as both extended written and oral presentations.

A Sample Small-Group or Full-Class Major Project

Note especially that no single project will likely involve all the stages suggested here, nor will all stages be approached with equal intensity.

Games and the Dramatic Process

The persistence of games is remarkable. Empires and institutions may disappear, but games survive with the same rules and sometimes even the same paraphernalia. (Roger Caillois)

Throughout this project, probably best attempted as a full-class project, work will often proceed simultaneously on the individual or small-group level and at the full-class level.

- . Play the range of games familiar to every schoolchild, and then attempt to categorize the games according to common elements, common purposes, or common rules (cf. Fredelle Maynard on page forty-three of Prairie Experience).

How many of the games involve the five major elements common to most games: vertigo, simulation, struggle, chance, and rhythm?

- . Working in small groups, "create" new games by re-combining elements of existing games, and test these "new" games on classmates or elementary students.
- . By brainstorming, attempt to account for the lasting popularity and impact of games; individuals could prepare for the brainstorming by researching what has been written on the theory and role of games by such experts as Caillois, Spolin, and Boyd.

Watch also for articles on games and the theory of games in such popular magazines as Discover and Psychology Today.

- . Survey ethnic communities within your district to learn games from other cultures, and examine the ways in which these games are similar to or different from the games common to your culture; e.g., lack of losers or winners in Inuit and other Native Canadian sub-cultures.
- . Research and learn some of the "theatrical" games used by directors such as Phillips, Barker, and Spolin to train actors and develop concentration.
- . Examine the range of games studied to date in the project to analyze the structural properties inherent in these games (own culture, other cultures, theatre games), and compare these to the more codified "published" games now popular on the market (Clue, Trivial Pursuit, Monopoly, Acronym, Scruples).
- . Examine the relationship between games and real-life situations.

Like good drama, the game eliminates irrelevancies and brings events into close sequence in such concentrated and simplified form as to condense in both time and space the essence of a complex life-experience. (Neva Boyd)

- . Analyze the use made of games by such authors as Margaret Laurence (Jest of God) or Fredelle Bruser Maynard ("Past Perfect" in The Prairie Experience).
- . Prepare an evening of improvisational sketches built on the structural framework of prominent childhood games for presentation, or have a live audience call out the name of a game, and try to improvise a sketch around that game (cf., the current movie Clue).

Reader's Theatre

- . Form working parties of from five to seven students each.
- . Conduct research into the nature of reader's theatre, including analysis and background research on:
 - . the evolution of reader's theatre
 - . the nature of reader's theatre
 - . the physical setting for reader's theatre . the role of lighting in reader's theatre
 - . styles of drama best suited to reader's theatre
 - . creating and sustaining the mood in reader's theatre
- . Share research findings with classmates, perhaps in the form of a readers theatre presentation entitled, "All You Ever Wanted to Know About Reader's Theatre!"
- . Working either individually, or in small groups, adapt a wide variety of materials to reader's theatre format, keeping in mind the nature of reader's theatre as discovered in the preceding research activities.
- . Using a variety of sources--including the best of the adaptations and original scripts, along with scripts from anthologies of reader's theatre--put together a formal one-hour public presentation.
- . Polish the public presentation by using other classes in the school as audiences.
- . Present the public event, complete with lighting, staging, and other adjuncts of proper reader's theatre--secure audience feedback either through formal adjudication, informal question-and-answer period, or audience questionnaire.
- . Devise a reader's theatre format which would enable the audience to determine which of several directions the script might take at critical points in the plot, in much the same way the Czech films did at Expo '67; after polishing, present this version to a public audience.

A Sample Individual Major Project

Note especially that no single project will likely involve all the stages suggested here, nor will all stages be approached with equal intensity.

The Role of the Critic

The purpose of this project is NOT to create a critic, but rather to give students an overview of the role of the critic in contemporary dramatic circles.

- . Prepare and present orally to the class a historical overview of the role of the drama critic from the time of George Bernard Shaw back into the antiquity of the Greeks.

- . As an outgrowth of this historical overview, prepare a written paper on the functions of drama criticism, indicating those functions shared with all literary criticism and those functions peculiar to the realm of drama.
- . Prepare a vertical file for deposit with the school librarian examining and illustrating the forms that modern drama criticism takes; e.g., examples of drama criticism from newspapers, magazines, journals, along with transcripts or tapes of radio and television criticism; and excerpts from books of criticism, whether popularized (movies-for-television synopses) or academic (books on theatre of the absurd).
- . Organize and conduct a seminar for classmates on the elements of drama criticism and how those elements shift in response to purpose, situation, publication format, and audience.
- . Follow the writings of a specific critic over a period of time to assess that person's bias, effectiveness, and impact.
- . Through personal interviews with critics where possible, or through letters or research in books, investigate the ways in which critics become critics.
- . In a carefully written expository paper, analyze the impact of the modern drama critic, whether critic of theatre, television, or film; examine such factors as readership, manipulation of public opinion, differences between pre-event and post-event criticism, gaps in perception between critic and public, role of the critic as catalyst in developing dramatic forms or regional theatres, development of the "preview" performance in response to impact of the critic.
- . Attend a performance or view a film and share your "review" of the event with your classmates; alternatively, ask classmates to watch a specific television program and then lead them in the discussion of what aspects of the production a critic might legitimately comment upon.
- . Prepare a column of drama criticism for the school newspaper.
- . Organize and moderate a panel discussion on the role of the drama critic; involve where possible a performer, a writer, and a critic, or have your peers and/or teachers role-play these functions on the panel; tape the discussion and file for succeeding classes or show on access television. This taping might involve a live audience with a question-and-answer period.

The Art of Animation

This project could probably work equally well as a small-group project.

Many schools and many families will have 8 mm or Super 8 film cameras; a single-frame shooting attachment can be rented or purchased for a nominal fee at most film stores.

- . Research a paper and/or an oral presentation on the evolution of the art form known as film animation.
- . Present a workshop on animation, either to the rest of the class or another group, using the information gained in the research portion of the project.
- . Organize and present an illustrated lecture featuring examples of animation, or organize and present a film festival of the best in animation across the decades (several compilation films already exist and can be rented from Winnipeg distributors for a nominal fee).
- . Devise a story board and shooting script for an animated film.
- . Analyze the role of animation in feature movies, special effects, and commercials.
- . Script and shoot short, animated films using the following techniques:
 - . direct-to-film drawing (working on exposed and developed film in the manner of Norman McLaren)
 - . stop-frame animation using plasticine figures
 - . stop-frame animation using drawings (in the style of Disney films)
 - . computer animation
- . Present these short films to a public audience for feedback and evaluation.

Materials

As suggested, materials previously studied in the curriculum can provide a logical starting point for discussion of dramatic forms and for adaptation into the dramatic mode.

There is an extensive range of materials published for student study and performance, ranging from short excerpts from major plays to full-length original plays. A number of publications contain suggestions for creating original scripts, as well as basic plot outlines which students can flesh out through improvisation.

In recent years a number of books have been published containing materials suitable for workshopping or group scripting exercises; e.g., Broadfoot's Ten Lost Years.

All three Canadian television networks have been paying greater attention to drama in recent years, and both PBS and the Arts and Entertainment network provide a regular supply of high-quality performances for student observation and discussion.

Manitoba is also currently enjoying a boom in live theatre, with several companies touring the province on a regular basis, providing local audiences with performances of both international and Canadian drama.

LANGUAGE AND TRANSACTIONAL FORMS

Definition of Terms and Processes

The word "transact" means to carry through, perform, or conduct; to do; to persuade; to instruct; to manage; to advise; to complete. The extent of this definition indicates the range of possible language activities associated with this elective, with the emphasis on those forms and purposes of communication that are related to getting things done. These communications tend to be structured and direct and are addressed to the practical, professional or intellectual concerns of the audience.

This should not, however, result in a loss of a personal or humanistic quality in the communication. The transactional elective should provide opportunity for students to develop a more refined sensitivity to the affective/social dimensions inherent in the communication process. As well, students should be given opportunities to discover the relationship between practical and aesthetic considerations in transactional uses of language. A functional style, for example, need not be pedantic or predictable.

At the same time, the transactional elective should challenge students to present (speaking, writing) information in a clear, concise and explicit form and to process (listening, viewing, reading) information critically and efficiently.

Critical thinking skills should be developed through selecting, comparing, analyzing, synthesizing, reviewing and interpreting examples of transactional language and forms, along with applying the insights gained in the preparation of the student's own materials.

The stages of the process commonly involved in transactional communication are reflected in the critical thinking skills referred to above. They include identifying the task, accessing data, screening, recording, shaping, reshaping, presenting and post-presentation evaluating. This process should become clear following application of its various stages through language-related activities. These activities need not follow the precise order of the process, nor does any classroom activity need to include all of the stages of the process. The activities in which the thinking skills are exercised, however, should generally involve increasing complexity as the course progresses.

Thinking Skills

analyzing
predicting
generalizing
classifying
hypothesizing
selecting

Language-Related Activities

Although many of the terms in this column may appear to be print-oriented, they are intended to apply to all discourse and media.

Identifying

- . identifying the task and its requirements
- . defining purpose and audience
- . defining terms
- . recognizing key words and descriptors
- . determining main ideas
- . making associations
- . choosing vehicle, brainstorming, discussing

Accessing

predicting
sequencing
classifying
selecting

. choosing sources of information:

primary

- direct observation
- empirical evidence
- original documents
- polls, surveys, interviews
- questionnaires
- letters, notes

secondary

- almanacs, yearbooks, atlases

Thinking Skills

Language-Related Activities

dictionaries

- handbooks, documents, periodical indexes, bibliographies, interlibrary exchange (e.g., electronic, film, tape) articles, studies, monographs, periodicals, encyclopedias, catalogues, abstracting services, vertical files, morgues, data banks, microfilm, microfiche, information retrieval services

decoding:

- format, symbols, vocabulary, instructions

monitoring:

- skimming, scanning, intense analysis

Screening

identifying
selecting
decision-making

- . prioritizing
- . scanning
- . skimming
- . identifying ideas

Recording

summarizing
generalizing
sequencing
classifying
evaluating

- . note-taking
- . abstracting
- . highlighting
- . outlining
- . paraphrasing

Shaping

Thinking skills vary
according to material
and purpose but in-
volve some aspect of:
. synthesizing
. applying
. sequencing

- . choosing patterns
- . sorting
- . outlining
- . limiting and expanding
- . composing (word processing)

Re-Shaping

decision making
restructuring
evaluating

- . revising
- . editing, e.g., word processing

Presenting

predicting
selecting
decision making
summarizing

- . choosing form: selecting
 - critique, brief, review, treatise, speech, proposal, broadcast, film, computer program, report, editorial, article, dissertation, seminar, demonstration, multi-media presentation, television

Thinking Skills

Language-Related Activities

- . designing layout (format)
illustrating:
 - tables, graphs, charts, slides, overheads, film clip, tape, models, documenting, proofing

Post-Presentation

analysis
concluding
restructuring
comparison/contrast
decision making

- . receiving
- . reacting
- . responding, e.g., questioning and clarifying

Specific Objectives

1. To develop those language skills which produce information and allow for interpretation.
2. To acquire and practise the thinking and language skills involved in processing information.
3. To communicate information to an identifiable audience for a specific purpose.
4. To present and defend a premise or interpretation.
5. To compare the relative impact of various methods of presenting content in transactional forms and language; i.e., to analyze differences in style, content, and format as governed by choice of vehicle and mode of presentation.
6. To recognize the pervasiveness of transactional language in the daily activities of an increasingly service-oriented society.
7. To understand the importance of such non-linguistic elements of transactional communication as layout, colour, graphics.

8. To comprehend why certain examples of transactional language achieve permanence; e.g., universality, eloquence, authorship, historical context.
9. To analyze the relationship between the technological revolution and transactional communication.
10. To explore the increasing use of transactional communication for such purposes as doublespeak and phatic communication, forestalling.
11. To share one's work and one's responses to the work of others with classmates, other students, or a more public audience.

Course Content: Range of Forms

Students will enter this elective with a general understanding of form gained in the mandatory "core" credit. However, in order to accomplish the objectives of this elective, they will require an understanding of the organizing principles or structures of particular transactional forms. This understanding of internal structure, best gained through comparative analysis of a number of examples, will then be coupled with the students' recognition of the importance of content, purpose, audience and style to allow manipulation of a variety of transactional forms.

Consequently, students will be focusing on a narrower range of forms and a more limited set of communication purposes than was the case in the mandatory credit. The emphasis shifts to a more precise study of those forms most commonly associated with the world of business, education, research, journalism, consumerism, social interaction; that is, those communications which enable society to function. Care must be taken, however, not to focus on too narrow a range. Transactional writing, speaking and filming may also have literary merit, just as many literary forms may serve a transactional purpose.

Students should become increasingly adept at predicting the requirements of the communication context in order to choose the appropriate language and form of presentation. As a secondary focus, they should become aware of the ways in which societal factors such as economics, culture, politics, history, philosophy, sociology and technology interact with the five context variables to determine both form and language use. As well they should acquire an awareness of such key developments in the evolution of transactional forms and language use as the impact of modern technology.

The emphasis in this elective, however, is on a precise study of form as a means to achieving a particular kind of communicative purpose with a clearly defined, but frequently unknown, audience. The way to develop awareness of structures and the ability to produce them is to concentrate on meaning. The concept of form, therefore, must be developed in the context of meaning, for it is only through dealing with the meaning of significant and interesting ideas that the analysis of expression becomes a useful and pleasurable activity. To this end, students might work with the language of such significant transactionalists as Plato, Lincoln, Churchill, Kennedy,

Jung, Orwell, Darwin, Steinem, Falwell, Kronkite and McLuhan; as well as those forms which have shaped cultures and people such as speeches, treatises, newscasts, and documentaries.

The emphasis on form, then, becomes a study of how language is controlled for particular purposes and how the choice of form will initiate certain audience expectations. Students should continue to work with form as both generic and unique--all documentaries have a number of common characteristics, but each documentary also has its own unique form.

The concept of form represents the product of the integration of the context variables and style. In this elective, then, the "core" emphasis on how the five context variables and style operate and interact to determine form is continued. Because this elective deals with forms common to the transactional use of language, however, those variables that play a significant role in determining these forms should be stressed.

Students should thus concentrate on manipulating specific purposes such as hypothesizing; recording fact and opinion; persuading; and evaluating the effect of purpose on vehicle and style and, ultimately, on form.

Students will also pay special attention to audience which, by definition in the transactional use of language, is of immediate concern. They should become aware that they will often be addressing not only a primary audience but also a secondary and perhaps tertiary audience. They should appreciate that an audience will bring to each unique application of a form a set of general expectations regarding that form. They should become adept at adjusting the context variables in anticipation of that audience reaction.

Specific study should also be made of the impact on form and on our language of such vehicles of modern communication as television, word processors, data banks, audio and video recorders, duplicating devices and satellites. As well, students should work with those formats that are distinctive to language used with a transactional purpose such as graphics, charts, tables and lists.

Which variables are emphasized and what kind of interaction there will be will shift depending at which stage of the process the student is working. For example, when the student is concerned with identifying the task, the emphasis is on purpose, audience and vehicle and how they interact with each other. At the shaping stage, greater attention is placed on the effect of stylistic choices on audience, purpose and form.

As in the mandatory credit, students' manipulation of the context variables and style should occur in all four language modes. Study of the context variables and their effects should take place in response to a wide variety of literature, although in this elective much of that literature will be non-fictional, contemporary and directed. Even with this emphasis, however, it is important that students recognize how each form undergoes a unique evolutionary process and is created, adapted or discarded according to the needs of society.

It is assumed that students will be engaged in a variety of activities in which they apply both receptive and productive skills. While a major individual and a major group project are considered a course requirement, a sequence of shorter, focused activities (e.g., writing letters for information, conducting interviews, preparing advertisements, critiquing films, conducting library/computer searches, preparing charts, graphs, tables and transparencies, comparing oral, written and visual presentations, brainstorming and prioritizing and editing) will best facilitate growth.

Projects and Strategies

Whenever possible, application of language and thinking skills to transactional forms should take students beyond the confines of the classroom into the "real" world in a manner that is beneficial both to the students and to the community. This may take the form of giving workshops, running clinics, interviewing members of the community, or sitting in on town halls and other open meetings. When applying their skills outside the classroom, students should expect to receive some form of outside evaluation, although the teacher is still responsible for determining grades. The goal is that the students be given an opportunity to test their skills in the real world and see themselves as part of a greater community involved in the communication process.

Following are some possible projects, major and minor, group and individual, as well as strategies for integrating necessary instruction to accompany these projects.

Small-Group or Full-Class Major Projects

The Decision-Making Process

Note: No single project will likely involve all the stages suggested here, nor will all stages be approached with the same intensity.

By analyzing videotapes of groups in action, or by recalling experiences working in small groups, prepare lists of the positive and negative roles an individual can play in group dynamics.

Through role-playing, experiment with various ways of overcoming the impact of negative roles within the group dynamic.

Through research in handbooks and articles on group dynamics, develop an overview of the research that has been conducted into the decision-making process (cf. Bales, Johnson and Johnson, Jones et al., Scheidel and Crowell, etc.).

By experimenting with role-playing of real-life situations, develop a chart of the advantages and disadvantages of such decision-making processes as: decision by authority without discussion, decision by expert member, decision by authority after discussion, average of members' opinion, majority control, minority control, consensus.

Through discussion, find examples of real-life situations where each of these several methods of decision making might best be applied; e.g., 4-H meetings, labour negotiations, survival situations, international arms negotiations.

Play a simulation game such as the NASA Survival Exercise. Have each of several small groups use a different means of arriving at the answers, and then compare the accuracy of the rankings vis-à-vis the method used for arriving at them.

Train observers for use in role-playing situations so the group can later have the benefit of the relatively objective analysis afforded by the observer.

Experiment with the relative effectiveness of group versus individual decision making by doing the bean jar exercise which uses increasingly larger groups (one, two, four, eight, sixteen) to estimate the number of beans in a jar.

Working first as individuals, then as small groups, create several forms or scales by which an individual or group can evaluate their effectiveness in the decision-making process.

Using the NASA exercise as a model, create several exercises which could be used by other subject areas or by succeeding English classes as vehicles for exploring the decision-making process.

Have individuals keep a log of the major decisions they are required to make in any forty-eight hour period and analyze the method used in each case.

Develop a handbook of criteria to be considered when choosing a decision-making method; i.e., type of decision to be made, amount of time and resources available, history of the group, nature of the task, climate group wishes to create, setting within which the group works, effects of lobbying or polls, influences of technology, long-range consequences of the decision.

Working individually or in pairs, take "minutes" on the decision-making processes employed in a number of real-life situations in your community (e.g., student council meetings, school board meetings, health and safety committee meetings), and then discuss with the class ways in which the meeting you covered could have been made more effective, at least with regard to the decision-making process.

Interview various members of an organization or company (at various levels of power) about the methods of decision making employed in that organization and how effective they are; prepare a written report with an evaluation and conclusions; prepare a questionnaire to be used in the interviews and include it in the report.

Run seminars for other classes to share your knowledge of the decision-making process.

Note: Although no one project is expected to do all things in the program, the majority of the specific objectives for this elective can be met working with this sample process. Those that are less obvious, such as an understanding of the historical development of transactional forms, can be met by looking at how the decision-making process has changed back and forth throughout our history in relation to societies and values. Members of a democratic society will tend to value decision making by consensus, whereas an authoritarian society, investing power with dominant individuals, will employ decisions by authority figures. A connected study can then be made of those vehicles and formats that have been associated with these various decision-making styles; e.g., trial by jury or trial by judge.

A Rivers Day Project

Note: This sample is a totally integrated project. Groups that selected it should complete all the activities. This is only one sample major project of many that would fit the requirements of a small-group or whole-class major project; that is, it has a specific purpose, a clearly defined audience, a non-student (i.e., professional) role for the writer or speaker, and (usually) a mass of unsifted information to draw on.

With the class, decide on a term project, establish criteria for judging suggestions first and then use these to evaluate topics suggested. The example used here is the topic, "water quality." The project is a class sponsorship of a "Rivers Day" at their high school. Its purpose is to change other students' stances from indifference to an active concern through information about water-quality related topics. Its audience may include teachers, administrators, perhaps parents, school trustees and legislators.

A background study can be made of similar topics that have caused groups in real life to challenge society. Research can be done on methods and strategies that were used and an evaluation made as to their success.

Whatever topic is chosen, be sure to have the class define the project's scope, purpose and intended audience.

Together determine possible formats: enactments, newsprint, radio and television "spots," debates, etc.

Identify major task groups: production department, publicity/sales department, management, and media representatives.

Plan the program; determine what is to be presented, in what order, and in what formats.

Plan publicity for and evaluation of the program (may include such things as writing contests, painting and other visual arts, creative dancing, model building).

Develop a set of questions to be used in a pre- and post-program survey; analyze the findings and report the results.

Plan the program's management.

Plan journalistic coverage.

Assign students to various groups; together identify responsibilities and tasks of each group and lines of communication between them.

Have groups identify specific assignments for individual students.

Note: The teacher's responsibilities include helping specific groups determine needs, a schedule of work, and periodic review of progress. This could take the form of briefings from middle management. Periodic teaching and/or review may be required of formats and aspects of both procedure and presentation. As well, the teacher conducts a post-program de-briefing session with the whole class to assess strengths and weaknesses of both the program and its administration, and if needed, assigns grades.

Individual Major Project

The Interview Process

Note: No single project will likely involve all the stages suggested here, nor will all stages be approached with the same intensity.

Prepare an overview of the various purposes for which people use interviews in contemporary society; e.g., to gather information, to secure employment, to entertain, to promote an idea or product, to research audience attitudes.

Examine the many forms of interviews and the purposes for which interviews are conducted to determine what, if any, characteristics are germane to the interview process. Prepare a paper outlining your findings.

Analyze those characteristics peculiar to specific kinds of interviews, and create a list of do's and don'ts for each major category of interview; e.g., the job interview, the radio interview, the television interview, the telephone interview, the "talk-show" interview, the research interview. Share your findings with the class through a lecture demonstration.

With the co-operation of several classmates or members of the public, prepare a videotape demonstrating the possible range of relationships between interviewer and interviewee. Show the videotape to the class and engage them in discussion of the factors involved in the various situations role-played on the videotape.

Through research in books and articles and through interviews of drama coaches and speech clinicians, analyze the role the human voice plays in effective interviewing. Using electronic equipment such as recorders and videotapes, analyze your own speaking voice and experiment with ways of making it a more effective interviewing instrument.

Create a handbook of effective interviewing techniques for publication for your classmates. File several copies with the school librarian.

Choosing a topic of special interest, conduct interviews with a number of people with expertise on the topic. Use this information to write an expository essay; include documentation of the stages the material is put through.

Create a series of fifteen-minute videotaped interviews with community members for the purpose of eliciting their unique story or experience. Show the video to the class, other classes or on access television.

Note: Although this is an individual project, it necessarily involves collaboration with both peers and members of the general public. Evaluation of the various stages of the project should, therefore, ideally involve self, peers, instructor, and the general public, although responsibility for the final grade will rest with the instructor. No single project will involve all of the stages suggested above. Teachers may choose some activities as part of their whole class instruction if the students in that class require it.

Materials

Selection of forms common to transactional communication is the first requirement. The materials tend to be--but are not exclusively--non-fictional, contemporary and directed. Among the many possibilities are:

1. Materials gathered in the school and in the community through conversations, interviews, surveys, committee and other meetings, and public forums
2. Collections of material/literature that facilitate comparing ways in which forms have been applied in different periods and for different audiences/purposes: reports (construction of early Roman aqueducts; construction of the St. Vital bridge), letters of complaint (S. Johnson, M. Twain, S. Leacock), descriptions (G. Galileo, I. Newton, A. Einstein, R. Carson), speeches (A Treasury of the World's Greatest Speeches, Vital Speeches of the Day, The Empire Club Addresses)
3. Media presentations (television, film, tape and radio): documentaries, docudramas, newscasts and newsmagazines
4. Extended forms: biographies (Magus of the North), essays (Walden/Walden II), satires and allegories (1984, Brave New World), social commentary (Gutenberg Galaxy, Third Wave), popularized research/theory (Carl Sagan's Cosmos)
5. Collections of primary sources to trace a development in industry, business, government or education (local school policy development, High School Review)
6. Articles, editorials and essays in journals, newsmagazines and newspapers or collections of same (Salinger's No Axe to Grind, Gzowski's Morningside Papers)

7. Royal Government reports--federal (Statistics Canada reports, Royal Commission reports), provincial and municipal
8. Operating instructions that accompany products: mechanism descriptions, process descriptions
9. Proposals, submissions and tenders for individual projects, for government contracts, for student tours
10. Practical guides and handbooks
11. Contractual agreements such as mortgages, marriage contracts, bills of sale
12. Laws and acts such as the "Highway Traffic Act"
13. Reference material

LANGUAGE AND JOURNALISTIC FORMS

Definition of Terms and Processes

The term "journalism" immediately brings to mind the print medium of newspapers, but the application of the term in this elective is more comprehensive. Journalism implies communication which is used to inform, to shape opinion, to debate, to question, to analyze, and to present messages to a wide audience. Journalistic language is essentially transactional: it addresses the practical, professional, or intellectual and emotional concerns of the reader, listener, or viewer.

The concept of form defined in this guide is the organization or structure produced as a result of the interaction of the context variables and style. Many forms of language usage such as the editorial, the review, and the feature article are unique to the fields of journalism. Journalism also encompasses many vehicles--documentaries, newsreels, trade or professional journals, magazines of general and specialized interest, television and radio broadcasts, biographies, and docudramas. Even promotion, public relations, publicity and advertising are included under this broad definition of journalism.

Students who choose the journalism elective will utilize their previous experience with language and will concentrate on, reinforce and refine the skills which produce and interpret information, the two major aspects of the program. Using skills such as researching, investigating, gathering, processing, and disseminating information will allow students to explore the wide range of journalistic vehicles and forms. The emphasis on the integration of thinking skills, variables of language and style, and models of language use found in the mandatory credit will be continued.

Students should be actively involved in using journalistic language since their understanding of journalistic purposes will be developed through analysis, manipulation, and application of the forms involved, especially for real purposes and real audiences. Integrated activities at this level should challenge students' critical thinking skills and engage them in reading, writing, speaking, listening and viewing and should follow an organized, sequential instructional framework.

Critical thinking skills should be developed through selecting, comparing, analyzing, synthesizing, reviewing, and interpreting examples of journalistic language and forms, followed by application to the preparation of one's own materials and presentations.

Specific Objectives

1. To develop those language skills which produce information and allow for interpretation.
2. To practice such skills as researching, investigating, gathering, processing, and disseminating.
3. To explore the relationship between the growth in the journalistic uses of language and the technological revolution which has taken place in this century.
4. To share work with classmates, other students, and the general public through presenting material in a public format.
5. To recognize the pervasiveness of journalistic uses of language, including its impact on promotion, public relations, publicity, and advertising.
6. To compare the relative impact of various methods of presenting content in journalistic language; i.e., to analyze the differences in style, content, and format as governed by choice of vehicle and mode of presentation.
7. To understand the importance of such non-linguistic elements of journalistic communication as layout, colour, placement, graphics.
8. To become aware of the use of journalistic forms and language to promote personal convictions.

Course Content: Range of Forms

Students will enter this elective with a general understanding of form gained in the mandatory credit. In order to accomplish the objectives of this elective they will require an understanding of the organizing principles or structures of particular journalistic forms. The understanding of internal structure, best gained through comparative analysis of a number of examples, will then be coupled with the student's recognition of the importance of content, purpose, audience, and style to allow manipulation of a variety of journalistic forms, and the transference from one format to another.

The journalistic forms appropriate to this level of instruction could include: advertising, autobiographies, ballads, biographies, cartoons, diaries, digests, docudramas, documentaries, editorials, feature stories, letters, magazines, memoirs, news stories, pamphlets, reports and reviews.

In order to evaluate the effectiveness of journalistic writing and uses of language, students should become aware of the following accepted criteria:

- | | |
|----------------|--|
| significance | - the number of lives affected and the consequences |
| prominence | - the importance of the people involved |
| timeliness | - the immediacy of the material |
| human interest | - the emotional appeal |
| unusualness | - the uniqueness of the material |
| proximity | - the distance from the audience |
| conflict | - the struggle, fight, or disruption of the status quo |

Interviewing techniques play a particularly important role in this elective, and students should be required to develop and refine the basic interviewing skills and techniques learned in the mandatory credit.

Also in this elective, students should become aware of the ways in which such societal factors as economics, culture, politics, history, philosophy, sociology, and technology interact with the five context variables to determine both form and language use in journalism. Also they should become aware of how such factors as bias, ethics, and regulatory bodies influence journalistic communication.

The application of student skills in journalistic language should also take into consideration the impact on form of such devices of modern technology as word processors, data banks, cassette recorders, duplicating devices, satellite transmissions, and video equipment.

Projects and Strategies

Whenever possible, application of skills to journalistic forms should take the students beyond the confines of the classroom into the "real world" in a manner beneficial to both students and community. Sending the students beyond the walls of the classroom to speak to people working in various areas and having them report their findings to the class could be one worthwhile assignment. Interviewing "pioneers" of the community for a personality profile; investigating a local problem by interviewing government officials and recording the findings; planning and organizing conferences and symposiums would all be appropriate projects for students at this level. When students apply their skills in such activities, they should expect some form of outside evaluation, although the teacher is still responsible for determining the grades.

Sample Small-Group or Whole-Class Major Projects

Although some of these steps may be omitted, the sequence should be followed.

The Nature of Censorship

Although the teacher is dealing with the most mature English students in the high school in the elective credit, he or she must nevertheless take care to approach the topic of censorship in the most objective manner possible, prompting students to undertake a wide and free-ranging investigation of the topic in its many and subtly varied forms.

Students should, for example, be led to an awareness of the differences between deliberately withholding the truth and preventing public access to the truth and also to a recognition that the subject of censorship is a particularly complex one, one which impinges on language use in our daily lives.

The following activities will be divided among individuals, small groups, and the whole class, according to the demands of the activity:

- . Individual research into the reasons for censorship and recent examples of censorship, followed by a pooling of research findings
- . Compiling of a historical overview of censorship, including a study of how and when censorship evolved and a discussion of why it continues to evolve in the present
- . Seminar discussions and presentations of landmark examples of censorship, including analysis of the impact of each case on the evolution of censorship
- . Comparison, including a study of relevant documents, of the censorship applied to the print media and that applied to the electronic media
- . Discussions of the pervasiveness of censorship, including editorial bias, selection techniques, political interference, confidentiality, journalistic ethics
- . Exploration of the relationship between censorship (including self-censorship) and libel and copyright laws (including plagiarism)
- . Compilation and study of official statements on censorship as issued by various organizations and agencies, including the MLA, Canadian Authors' Association, Renaissance Manitoba, the Moral Majority
- . Compilation of data, followed by analysis of the data, on demographic considerations
- . Research into the relationship between censorship and propaganda; e.g., Hollywood movies during the Second World War
- . Analysis of some of the hidden agendas implicit in censorship; e.g., the social lie
- . A survey of public opinion on the role of and necessity for censorship

- . Analysis of the need for self-censorship
- . Analysis of the impact of censorship on the school curriculum:
 - ..Comparison of expurgated and unexpurgated editions/views of authors as collected by personal interviews or through reading published articles, interviews, statements or letters/compilation of an overview of the impact of censorship on the selection of high school and university materials in the past quarter century/discussion of the relationship between a literary work and its historical context/a discussion of the relationship between the author's intentions and the reader's intentions/discussion of the need to place a literary work in the context of the author's canon/discussion of the relationship between community context and the context in which the work is being used in the course/discussion of techniques for assessing literary merit.
- . Public presentations on censorship: panels, articles, documentaries, drams

Advertising and Propaganda

Although some of these steps may be omitted, the sequence should be followed.

- . Gather ads from a variety of sources; e.g., magazines, newspapers, television, radio, brochures.
- . Bring collections to class, analyze the ads in terms of colour, placement, content and audience.
- . Identify the intended audience for certain ads found in magazines and newspapers and on radio and television.
- . Examine the relationship of advertising technique, audience and vehicle.
- . Research marketing techniques, the psychology of advertising and their relationship to modern technology.
- . Determine what techniques and what types of ads are most prevalent in the community by interviewing local businessmen.
- . Pool the information and examine the results.
- . Using the community/school as audience, identify the requisites of an ad campaign.
- . Design and prepare an ad campaign selling a product of the school.

(Computers can facilitate a number of these steps)

- . Present the campaign to a board of directors.
- . React and respond to the criticisms and decisions of the board.

- . Implement the campaign.
- . Establish criteria for evaluation and assessment.
- . Analyze the results of the campaign.
- . Investigate the techniques used in propaganda and examine their relationship to advertising.
- . Collect political pamphlets, campaign slogans.
- . Analyze the use of language and its relationship to the intended audience.
- . Attend, listen to, or view town hall meetings, campaign rallies, speeches, films, documentaries and make notes on the propaganda devices used.
- . Interview people regarding their memories of specific political campaigns.
- . Examine all of the collected data for fact and opinion.
- . Review the collected data and compile a list of characteristics and criteria for a political campaign.
- . Compare and contrast the packaging of a political figure with the packaging of a product.
- . Design and prepare a political campaign for a candidate running for a school office, or for a character in a literary work, biography or autobiography.
- . Assume the persona of a speech writer and write the speech for the introduction of the candidate and for the candidate.
- . Present the campaign at a school assembly, to your class or to another class in school.
- . Evaluate the effectiveness of the devices and the packaging used in the campaign and the campaign as a whole.
- . Analyze the differences between advertising, persuasion, and propaganda.

A Sample Individual Major Project

Note especially that no single project will likely involve all the stages suggested here, nor will all stages be approached with the same intensity.

A Saturation Report for an Editorial Board

Although an individual project, this topic necessarily involves interaction and consultation with groups of peers and colleagues.

The "board" should, where feasible, be composed of peers and/or adults, and should ideally involve other subject areas besides language arts, both in the topic and in the evaluation process.

- . Research on the selection of a topic.
- . Having chosen a suitable topic, research archival materials and morgues, and brainstorm with one's colleagues.
- . Formulate a survey by researching and formulating survey questions.
- . Conduct the survey and interpret the results.
- . Undertake further research as suggested by the results of the survey in order to determine the material and format best-suited to arousing interest in the topic originally selected.
- . Using a variety of sources and techniques, gather material for the presentation.
- . Analyze the materials gathered to determine the best format for presenting the topic to the editorial board.
- . Design the support materials for your presentation to the board.
- . Design alternative means of presenting the material/information to the public (documentary, news commentary, docudrama, feature profile, series, cartoon).
- . Present your saturation report to the editorial board and defend your findings.
- . Polish the accepted design by completing detailed planning and scriptwork.
- . Depending on time available and on design feasibility, prepare and present the material publicly.

Materials

Materials used in this elective should include a wide range of journalistic forms. While many of the materials used should be timely and provocative, historical examples of some forms should not be overlooked. Selections of materials may be made from a variety of source.

1. Materials gathered from the community through field trips, guest speakers, interviews, meetings and public forums
2. Media presentations--docudramas, documentaries, newscasts, newsmagazines, commentaries, films, tapes
3. Print material--magazines, newspapers, newsletters, essays, letters, reviews, editorials, ballads, cartoons, pamphlets, brochures, data banks, news services, if possible

4. Material found in archives and morgues
5. Extended forms--biographies, autobiographies, memoirs, diaries, reports
6. Microfiche and software
7. Current books on media, journalism, interviewing, photo journalism
8. Reference material

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Transactional Elective

Metzler, Ken. (1977). Creative interviewing: The writer's guide to gathering information by asking questions. Englewood Cliffs, NJ: Prentice-Hall.

Looks at the anatomy of the interview, strategies for effective interviewing, question-making, and applications of the interview.

Hayakawa, S.I. (1978). Language in thought and action. San Francisco, CA: Harcourt Brace Jovanovich.

Consists of two main sections, "The Functions of Language" which looks at how language operates and roles it plays in modern society, and "Language and Thought" which presents a collection of short pieces.

Johnson, David W., and Johnson, Frank P. (1982). Joining together: Group theory and group skills. Englewood Cliffs, NJ: Prentice-Hall.

Essentially this is a skill-training text and it provides a number of group activities which teachers can use to develop communication and group skills necessary to processes such as problem solving and decision making.

Pearsall, Thomas E., and Cunningham, Donald H. (1986). How to write for the world of work. New York: Holt, Rinehart and Winston.

This text provides models and activities for developing skills in transactional writing.